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Editor's NOTEBOOK

When we get articles and letters in for publishing, we tend to read them with an objective view. However, we realize through some of the letters how upset many dancers/callers are with the new listing from ACA. We stay neutral on such controversy, but sometimes it is difficult. Our greatest desire is for Square Dancing to remain an activity that will please the masses. In looking at the whole picture, we are wondering if this has been chucked down the drain. We definitely see changes in the activity, and sometimes it is not in the best interest of square dancing. In making changes of any kind, we should always seek out the most advantages "change." If we stop and think of what the dancers REALLY want, perhaps we can start to see beyond the end of our noses. CALLERLAB has been the tried and true organization for twenty years, and perhaps they are not always right in their decisions, but that organization has given us guidelines that did not exist before 1975. We should try and remember how horrendous it was, calling everything that came out in print before the ink was dry. Poor dancers. It's our responsibility to serve the dancers instead of ourselves.



Easter comes at exactly the right time of year. With the beauty and newness of the Spring season, comes this glorious reminder that a fresh beginning is not only possible but also necessary to overcome obstacles.

The Easter story is not about bunnies, Easter eggs, or bonnets. Rather the true meaning of Easter can be better realized when you recall that huge boulder that was placed before the tomb as a barrier to the followers that sought His resurrection so many Easters ago.

In retrospect that immense, immovable stone can signify the problems we face today as leaders in our square dance ac-



tivities. Problems of unification, cooperation among members, guiding clubs through financial crisis, lack of adequate classes; all can rightly be termed boulders to be moved from our path if solutions are to be reached.

While these stones may seem immovable, our problems unsolvable, our illnesses overwhelming, we must face them with confidence, and with a willingness to try anything and everything.

As square dancers and as leaders, we are not immune to problems! We all have boulders to face, both big and small. Everyone has a stone he or she can't move, a problem that can't be solved at the moment, a burden of one kind or another.

We are writing of, or suggesting, miracles as the answer. On the realistic side our efforts must be directed through imagination, ingenuity in our planning, and just plain down to earth common sense.

Can you do it? Can you face your particular problem of the moment with confidence, enthusiasm, and with trust that an answer can be forthcoming?

What will you do about your personal stone, your obstacles, your barriers? Will you cancel out, stop trying, resign without a struggle? Don't let that stone remain immovable.



The Burleson's Encyclopedia supplements are in the process of being printed. Hopefully, they will be in the mail in the not so distant future.

We apologize for the mix up in the March issue concerning Line Of Fire and Calling Tips. ✓

BY—LINE

This month we have a Caller Outline featuring Harold and Phill Bausch. It will warm your heart. In Feedback you might be interested in the two letters concerning the list introduced by the ACA.

For the ladies Hemline carries some very good and delightful suggestions concerning slenderizing

your square dance clothes. Be sure and read Antje Klinkenberg & Hans Tschimer's article about their enormous efforts to start dancing Advanced. *What is the best kept secret in Square Dancing?* Check out this article and then share the information. Of great interest is the article by Harry Gerwin on Promoting Square Dancing and lastly *Practice Random Kindness & Senseless Acts of Beauty*.

"Oregon 'n' More in '94!"

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TEMPO

by Jeannie Briscoe

It seems to me that we take too much for granted when we talk about getting beginners into classes. We desperately need to beef up our forces. When I hear some people talking about not having a beginner class for some reason or another, it's difficult for me to keep my mouth shut. It seems like some dancers don't want to have a class every year. It's easier to let a year slide so they won't have to dance with the new-comers. Lord save us from those kind of selfish people.

We tend to take our new dancers for granted in that we think the beginner class will always be there. Not so! If we don't settle down to a routine with class, we might as well kiss the influx of new people goodbye.

Our new people have a hard enough time learning all there is to learn on the Basic and Mainstream. It takes many months for new people to feel comfortable with our activity. Why make it more difficult to get people interested in square dancing by not having a class every year? When people ask about classes and we say "Oh, we've decided not to have a class this year, you'll have to wait till next year," doesn't that sound "dumb"? What if every profession did this? Most of them wouldn't last as long as a snow ball in Panama. We must see the importance of having classes every year.

There are no real answers to why square dancing is low at this time, but not having a class every year could be a major liability. If we don't have new people coming in every year, where are we going to get the next batch of new dancers year after year? We all know that everyone who has been dancing for any number of years, has used up all their resources in their friends and no longer know anyone who is not square dancing. It happens very easily. We all get so involved with square dancing that sometimes it takes up our whole lives. We no longer can find time or ways to make friends outside the activity. Sometimes when we do have a few stray friends still

hanging around, it's almost biblical that they DON'T want to square dance. No reason, just not interested.

When we get it together and keep up the classes for new people, we might see a change in the structure of our activity. The importance of new people in square dancing is tantamount to the perpetuation of it. Get a more positive attitude and go out there and try to induce some new people into our world.

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PRACTICE RANDOM KINDNESS AND SENSELESS ACTS OF BEAUTY

by Bernie Marcus

This article was picked up from a computer bulletin board where it was posted by an anonymous author. Please duplicate it and share it with friends - it's a great message, one to hold close each day of your life.

It's a crisp winter day in San Francisco. A woman in a red Honda, Christmas presents piled in the back, drives up to the Bay Bridge toll booth. "I'm paying for myself and for the six cars behind me," she says with a smile, handing over seven commuter tickets. One after another the next six drivers arrive at the toll booth, dollars in hand, only to be told, "Some lady up ahead already paid your fare. Have a nice day."

The woman in the Honda, it turned out, had read something on an index card taped to a friend's refrigerator, "Practice random kindness and senseless acts of beauty." The phrase seemed to leap out at her, and she copied it down.

Judy Foreman spotted the same phrase spray-painted on a warehouse wall miles from her home but couldn't recall the words. When it stayed on her mind for days, she gave up and drove back to the warehouse to copy it down. "I thought it was incredibly beautiful," she said, explaining why she's taken to writing it at the bottom of all her letters, "like a message from above."

Her husband Frank, a teacher, liked the phrase so much that he put it up on the wall for his seventh graders, one of whom was the daughter of a local columnist. The columnist put it in the paper, admitting that though she liked it, she didn't know where it originated, or what it

really meant. Two days later, she heard from Anne Herbert. Tall, blonde, and 40, Anne lives in Marill County, California, where she house sits and takes odd jobs to get by. It was in a Sausalito restaurant that Herbert jotted that phrase on a paper place mat after turning it around in her mind for days. "That's wonderful!" a man sitting nearby said and copied it down carefully on his own place mat.

"Here's the idea," Anne says, "Anything you think there should be more of, do it randomly. Kindness can build on itself as much as violence can." Now the phrase is spreading on bumper stickers, on walls, at the bottom of letters, and on business cards. And as it spreads, so does a vision of guerrilla goodness.

In Portland, Oregon, a man might plunk a coin into a stranger's meter just in time to avoid a fine. In Patterson, New Jersey, a dozen people with pails and mops and tulip bulbs descend on a run-down house and clean it from top to bottom while the frail, elderly owners look on, dazed and smiling. In Chicago a teenage boy may be shoveling snow off the driveway when the impulse strikes. "What the heck, nobody's looking," he thinks, and shovels the neighbor's driveway too.

It's positive anarchy, disorder, a sweet disturbance. A woman in Boston writes "Merry Christmas" to tellers on the backs of her checks. A man in St. Louis, whose car had just been rear ended by a young woman, waves her away, saying, "It's just a scratch. Don't worry."

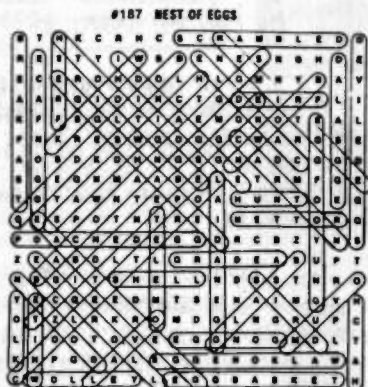
Senseless acts of beauty spread: a man plants daffodils along the roadway, his shirt billowing in the breeze from passing cars. In Atlanta, a man scrubs graffiti from a green park bench. They say you can't smile without cheering yourself up a little. Likewise, you can't commit a random act of kindness without

feeling as if your own troubles have been lightened, if only because the world has become a slightly better place. And you can't be a recipient without feeling a shock, a pleasant jolt.

If you were one of those drivers who found your bridge toll paid, who knows what you might have been inspired to do

for someone else later. Wave someone on in the intersection? Smile at a tired clerk? Or something larger, greater? Like all revolutions, guerilla goodness begins slowly, with a single act. Let it be yours!

Canadian Dancers News, Oct./Dec., 1993 ✓



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**43rd National Square Dance Convention
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LIVE MUSIC HALL FOR DANCERS

The Ghost Riders Square Dance Band from Concord, California will be providing live music for dancing in the Main Arena of the Portland Memorial Coliseum. Dancers attending the 43rd NSDC will be able to dance to this band every evening of the convention, Thursday through Saturday. The arena seating will be available also for relaxing, watching the dancers and listening to the band perform.

The Ghost Riders have performed for dances, special events and movies for 20 years. They have performed at two previous National S/D Conventions in 1988 at Houston and in 1991 in Salt Lake City.

EMERGENCY NUMBER AVAILABLE

An emergency phone number has been established for the convenience of dancers attending the 43rd NSDC in Portland. The number to call is **(503)590-5008**. This number will be in service in early June (although only for emergency matters), and during the convention will be answered at the communications center at the Oregon Convention Center. We suggest that you write this number down before you leave for Portland in June.

For inquiries regarding registration, housing, or anything pertaining to the convention that is not an emergency, we ask that you please call the Registration and Housing Office at (503)371-6139.

**EDUCATION PROGRAM
TAKING SHAPE**

The Education Program for the 43rd NSDC promises to be varied and interesting. Topics of presentations have been chosen and speakers, presenters and panelists are being confirmed. The Education Program includes Panel Discussions, Clinics, Seminars, Organization Round Tables, the Publications Display and the Showcase of Ideas. There is something for everyone: dancers, club leaders, callers, cuers and publication editors. Some of the seminars will be presented by Callerlab, Roundalab, Contralab and Legacy. These educational programs make the NSDC a true convention, different than a dance festival. Dancers coming to Portland will want to scan their daily schedules and attend one or more of these seminars.

The Education Program also is responsible for the Bid Session to select the city that will host the 1999 convention. If you have never attended a Bid Session, you will want to do so; it is exciting, interesting and informative.



RHODE ISLAND, WHERE ARE YOU?

Dancers from Rhode Island who are coming to Portland can count on an enthusiastic welcome. As of the end of December 1993, there were not yet any registrations from your state! We know you're out there because 12 of you came to St. Louis last year and 45 of you traveled to Anaheim in 1988. We want to see you in the Parade of States in Portland in June, so send your registrations in soon!

NO SALES TAX IN OREGON!

You won't need to figure sales tax on meals or other purchases that you make in Oregon next summer since there is none! Over the years, various sales tax measures have appeared on state ballots, but Oregon voters have turned them all down.

You will, however, find the typical hotel room taxes, which vary from 7% to 9% in the counties which make up the Portland Metropolitan area.

Forty-five states have a sales tax, but not Oregon.

PRE-REGISTRATION DEADLINE

April 30 is the deadline for Pre-Registrations for the 43rd NSDC. After that date, prices increase for registrations, bus passes and program books. Pre-registration prices will save a couple a total of \$16.00 on the above items.

RV CARAVAN DEADLINE NEAR

If you are planning to join the Oregon Trail RV caravan to Portland in June, the deadline to register is April 1. There is no cost to join the caravan, and it will be arranged so you can proceed at your

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own pace. Participating RV'ers will leave Independence, Missouri on Monday morning, June 13 and will arrive in Portland prior to the convention. The dancers leading the caravan will be heading east in May to confirm arrangements and wish to complete their mailing of Oregon Trail information packets before they leave.

The sponsors of this caravan are the RV 8'ers Club of Portland, who reported 20 registrations and more than 60 inquiries by the end of December 1993. For more information, contact the Wagon Master: Ash and Ann Vernholm, 10523 NE Knott, Portland, OR 77220 or phone (503)254-0590.

OREGON TOURIST INFORMATION AVAILABLE AT THE OREGON CONVENTION CENTER

A full Visitors Information Center is located in the Oregon Convention Center, just inside the entrance from Martin

Luther King, Jr. Blvd. A large selection of brochures and publications are available there to help you enjoy your stay in Portland and Oregon. The staff will be glad to give you tips about what to see and do, places to eat and local activities.

Portland is divided into quadrants: Northwest, Northeast, Southwest and Southeast. The dividing line for east and west is the Willamette River and north and south is Burnside Street. The Oregon Convention Center is located on the corner of Martin Luther King, Jr. Blvd. and Holladay Street in northeast Portland, about six blocks from the Willamette River. The downtown business district is on the west banks of the river in the southwest section of town. The MAX light rail system runs right past the Convention Center and Memorial Coliseum, providing a handy link to downtown.



Creative Choreography

by Lee & Steve Kopman

Most of the time, when we call pass thru, it's from very "standard positions" with "standard results." Here are some unusual ideas you may not have considered.

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SQUARE THRU 3
L/A
2. ZERO LINES
CENTERS PASS THRU
CENTERS RUN (AROUND ENDS)
STAR THRU
SQUARE THRU 3
PASS THRU
L/A
3. ZERO LINES
GIRLS (TO YOUR LEFT) ON A
DIAGONAL PASS THRU
CAST 3/4
GIRLS TRADE
BOYS RUN
PROM
4. ZERO LINES
BOYS (TO YOUR RIGHT) ON A
DIAGONAL PASS THRU
CENTERS TRADE
SPLIT CIRCULATE
U-TURN-BACK
R/L/G
5. HEADS TOUCH 1/4
GIRLS PASS THRU

CENTERS SWING THRU
OTHERS HINGE
BOYS DIAMOND CIRCULATE
R/L/G

6. HEADS LEFT TOUCH 1/4
BOYS PASS THRU
CENTERS SQUARE THRU 3
OTHER BOY U-TURN-BACK
DO-SA-DO TO AN OCEAN WAVE
SWING THRU
EXTEND
R/L/G
7. HEADS PASS THE OCEAN
GIRLS ON A DIAGONAL PASS
THRU
CENTER 4 WHEEL & DEAL
OTHER GIRLS U-TURN-BACK
CENTERS PASS THRU
SLIDE THRU
L/A
8. HEADS PASS THE OCEAN &
SWING THRU
BOYS PASS THRU
CENTER 4 BEND THE LINE & STAR
THRU
OTHER BOYS RUN
SWING THRU
BOYS TRADE
BOX THE GNAT
SLIDE THRU
8 CHAIN 1
L/A
9. HEAD LADIES CHAIN
HEADS STAR THRU
BOYS ONLY, ON A DIAGONAL
COLUMN DOUBLE PASS THRU
BOYS RUN LEFT
CENTERS PASS THRU
SQUARE THRU, ON THE THIRD
HAND
R/L/G

10. HEADS STAR THRU
 GIRLS ONLY, ON A DIAGONAL
 COLUMN DOUBLE PASS THRU
 ALL PARTNER TRADE & ROLL
 STAR THRU
 CENTERS PASS THRU
 SWING THRU
 8 CIRCULATE 1 & 1/2
 R/L/G

11. HEADS PASS THRU
 SEPARATE ROUND 1 TO A LINE
 4 BOYS ON A DIAGONAL PASS
 THRU
 FERRIS WHEEL
 GIRLS SQUARE THRU 3
 STAR THRU
 FERRIS WHEEL
 DIXIE GRAND
 L/A

12. SIDES RIGHT & LEFT THRU
 HEADS PASS THRU
 SEPARATE ROUND 1 TO A LINE
 4 GIRLS ON A DIAGONAL PASS
 THRU
 1/2 TAG THE LINE
 ACEY DEUCY
 8 CIRCULATE
 R/L/G

13. HEADS STAR THRU & SPREAD
 PASS THRU
 TAG THE LINE.....RIGHT
 BOYS ON A DIAGONAL PASS THRU
 ENDS CROSS FOLD
 SINGLE CIRCLE TO AN OCEAN
 WAVE
 ACEY DEUCY
 BOX THE GNAT
 R/L/G

14. HEADS TOUCH 1/4
 SIDES 1/2 SASHAY
 SIX SAME SEXES WHO ARE
 FACING ON A DIAGONAL PASS
 THRU (NOT SIDE BOYS)
 GIRLS RUN (LEFT)
 SQUARE THRU 3
 L/A

15. HEADS STAR THRU
 CENTER GIRLS ON A DIAGONAL
 PASS THRU
 4 GIRLS PASS THRU
 CENTERS PASS THE OCEAN
 OTHERS HINGE
 EACH OCEAN WAVE FAN THE TOP
 BOYS RUN
 COUPLES CIRCULATE
 1/2 TAG THE LINE
 GIRLS RUN
 PASS THE OCEAN
 R/L/G



THE KOREO KORNER.....by Steve

Because of the unusual results of some of the Pass Thru positions, let's focus on one starting sequence with different get outs.

Heads Touch 1/4
Girls Pass Thru
THEN:

- | | | |
|---|---|---|
| <p>1. Centers Square Thru 3
Others Girl Run
Pass Thru
U-Turn-Back
Touch 1/4
Split Circulate
Girls Run
Girls U-Turn-Back
L/A</p> | <p>2. Center Touch 1/4
4 Girls Run
All Circle Left
Original Sides Fan The Top
Double Pass Thru
Leads California Twirl
L/A</p> | <p>3. Centers Right & Left Thru
& Pass The Ocean
Others Hinge
Each Ocean Wave
Fan The Top
Extend
R/L/G</p> |
| <p>4. Centers Star Thru
& Pass The Ocean
Others Trade
Girls Pass Thru
Center 4 Bend The Line
Others Partner Trade
Your Home</p> | <p>5. Centers Right & Left
Thru & Dixie Style
To An Ocean Wave
Others Cast 3/4
Girls Trade
4 X 4 Bend The Line
Pass The Ocean
Hinge
R/L/G</p> | <p>6. Centers Square Thru
On The 3rd
Hand Touch 1/4
4 Girls Run Right
All Circle Left
Original Heads
Lead Right
L/A</p> |

I hope this helps expand your horizons!! Don't forget Steve & Lee Kopman's callers school August 26-28, 1994, Knoxville, TN. Space is Limited. Write for details.1305 Whitower Dr., Knoxville, TN 37919.

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CREATING ILLUSIONS

Square dance dresses are bulky by their very nature due to the full skirts and petticoats, but there are many things we can do to create a slim illusion. Our eyes are conditioned to read from left to right and from top to bottom and the clever use of line and detail can subtly coax eyes just to where we want them.

Slenderizing Lines

To achieve slenderizing lines as well as tall-making lines, consider using any of the following:

- V lines, deep necklines
- Surplice lines
- Slanting or diagonal lines
- Any long-line detail or trim
- Buttons or trim down one side
- Plain, slim set-in sleeves
- Long slim sleeves
- Long narrow collars
- Shawl collars
- Slightly flared skirts
- Skirts with many narrow gores
- Thin, smooth surfaced fabrics
- Small lengthwise stripes
- Darker colors
- Easy fitting
- One color from tip to toe

Filling Out The Figure

If you need camouflage that will fill out your figure or shorten your figure, consider the use of the following:

- Wide collars, flat collars, cape collars
- High necklines with big bows or ruffles
- Soft drapery in the bodice

HEMLINE

- Straight across yokes in bodice or skirt
- Gathers or tucks at shoulder
- Any shoulder broadening detail
- Full sleeves, long or short
- Sleeves in one with bodice or yoke
- Deep armholes
- Gathered skirts
- Crosswise detail or trim
- Pockets at bust or hip
- Bulky fabrics
- Large prints, plaids or checks
- Crosswise stripes
- Vivid contrasts and bright shades appear larger than subtle or calmer shades
- Midriff insets
- Tiers
- Contrasting belts
- Stiff fabrics
- Widely flaring, shorter skirts

The Average Figure

The average figure can wear most clothes and both bright and subdued colors. This figure type will probably select slenderizing lines. It can wear some of the lines that shorten and can accommodate vertical lines to and from the waist, which emphasize a tiny waist.

The Short, Stout Figure

This figure should always wear slenderizing and tall-making lines. It should avoid extremely short skirts as well as two-color separates, splashy prints and horizontal details. Remember that contrasting colors in a bodice and skirt stop the eye at the waist, making a figure appear both shorter and wider. Be careful where trimmings are added. They will draw the eye to that spot. When selecting prints, relate the pattern of the print to your own figure. A print greatly out of scale with the wearer will emphasize the contrast, making size only more obvious.

Any figure type can successfully wear square dance attire, but care should be given to fabric, design, color, contrast and detail and be related to one's own figure. Decide what is most appropriate

for you, then sew to your heart's content and dance with confidence, knowing that your design looks well on you and that you are successfully coaxing your part-

ner's and corner's eyes "where you want them."

Jessie Harley, Westminster, CA (Sets In Order, April, 1981) ✓



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People

IN THE NEWS

SQUARE DANCING & FASHIONS

This article comes to us from THE BRYAN-COLLEGE STATION EAGLE newspaper and we quote.

"Nita Smith hasn't been back on the dance floor since her husband, Manning died in October 1992.

Nita said the pair led a 'storybook life,' swirling through square dances and round dances throughout most of their lives.

Not many people in the world have a chance to make a living doing the thing they love the most.

After becoming intrigued with square dancing and round or "Texas folk

dances," their involvement in the activity literally took over their lives.

The two taught week-long institutes in California, New York, Washington, D.C. and Canada. They performed at state festivals across the country and were honored with being on the cover of the July 1971 national "Square Dancing" magazine.

Nita is known for her many fashions, including dresses as well as frilly petticoats. Her fashions were so outstanding that many of the ladies would copy the idea and even create club dresses.

Now, spending her time on projects for St. Thomas Episcopal Church and for the Brazos Heritage Society, she says, "I see all these line dances come out now and remember when we did line dances all the time. We just never named them. I think, 'too bad Manning didn't name his and sell them. He would have been a rich man.' But then I stop, and I realize we were very, very rich."

ARE BEST FOR YOUR CLINIC OR SCHOOL

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SIERRA HILLBILLIES SQUARE & ROUND DANCE CLUB DEBUTS NEW VISITATION OUTFITS

Santa Clara, CA. The Sierra Hillbillies Square and Round Dance Club debuted new visitation outfits on Friday, January 7th on a visit to the Stemmwinders of Northridge, CA. Speedy Spivacke was the caller for the evening; Silky cued rounds between square dance tips. The dance was attended by 145 square dancer including 67 fun-loving, hillbilly-hollaring dancers from the Santa Clarita, CA based Sierra Hillbillies. The Stemmwinders organization dances at LeClub, the Associated Square Dancers Center, 19555 Prairie Street, Northridge.

Drawing inspiration from the Lil' Abner and Daisy Mae cartoon characters, the new visitation costumes combine a bright red pinstripe fabric with a royal blue-and-white polkadot. The outfit is completed by a white rope-type cord belt for both men and women. The outfit was designed by Jenny Horst of the wild Horst collection. In response to club members' needs and desires as expressed in two questionnaires that preceded the outfit-selection process, this square dance club is taking what it considers to be a unique approach to its visitation attire.

As a large club (over 230 dancers) with an active membership that frequently dances twice in a weekend, the Hillbillies-through responses to the questionnaires- requested "variety" and "multiple-dress" options. The combination approved at the club's September



Sierra Hillbillies introduced their new club visitation costume at Stemmwinders square dance in Northridge, CA on January 7, 1994.

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15th, 1993 general meeting fulfills those criteria. The basic outfit tip is the same for both ladies and gentlemen-a scoop-yoke western-style shirt in the pinstripe fabric-and is complemented by a matching gored skirt accented with polkadot ruffle for the ladies, and blue jeans for the gents. The ladies' attire can be made up as a dress or skirt and blouse, and for those selecting a two-piece outfit, a second square-neck blouse with reversed facings and poofy sleeves will make dancing on sequential days easy and practical. The gentlemen may also choose a second, white shirt with their choice of pinstripe or polkadot scoop-style western yokes. In addition, limited variations of fabric placement within the selected pattern styles allow club members maximum opportunity to flatter individual body styles and coloration.

The New Outfit Selection Committee, following the guidelines and preferences from the members' questionnaires, offered the club three outfits from which to choose. The committee was comprised of Karen Geller-Shinn, Nancy Pacheco and Monica Stein.



MARYLAND TEEN WINS STATE FAIR FASHION REVUE

Practice certainly paid off for 4-H'er Ginger Hull, 15, of Westminster (Carroll County). She edged out 57 other competitors to win grand champion honors in the 4-H Fashion Revue at the Maryland State Fair in Timonium.

First-place winner in the creative choice category, Hull captivated the judges -and

spectators- with her black-and-white, full-skirted dress with hand-sewn sequins and her stylish presentation. Rather than just walk down the runway, Hull clog-danced her way along, causing her skirt to swirl and the sequins to sparkle.

Hull won the creative choice category last year, also, with a beaded and sequined semi-formal dress.

Competitors were judged on their poise, awareness of current fashions, garment construction and total appearance of the outfits with accessories. In addition to creative choice, champions were chosen in six other categories.

SANTA CLARA VALLEY HONORS CLUB PRESIDENTS

On the first 5th Saturday of any year, the Santa Clara Valley Square Dancers Association puts on their **"President's Ball"** (a Special Dance that allows the current president and dance partner of

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each of the member Clubs to attend the dance without charge). The most recent "President's Ball" on January 29 saw fifteen (of 37) club presidents enjoying the festivities.

These presidents were from the following members clubs:

Mavericks, Silver Buckles, Gilroy Gliders, Star Eights, Squares & Flares, Sues 'n Ques, Sunnyvale Single Squares, Dudes & Dolls, Katydids, Acey Deuceys, Bows 'n Beaus, Jokers, Lucky Steppers, Rhythm Rounds, and Top Cats.

In addition to the current SCVSDA President (and First Lady), we were fortunate to have Past President (and now caller) George Holser and his lovely wife Ann attending this dance. George and Ann have been active in the "Square Dance community" for many years; and were extremely instrumental in making the Square Dance the "National Folk



Dance of the United States." George subsequently attended a caller's school and is currently working with his local schools to teach Square Dancing to children. ✓



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by
*jim & jean
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Why Do We Dance? - Mainly for fun! To increase popularity. To increase self-confidence. To gain a sense of achievement. Relaxation. Meet People. To use as a hobby or interest. Exercise. To impress a particular person or persons.

The above two paragraphs were copied from a CW Publication - **The NTA Newsletter**. They apply to Square Dancing as well as CW. We are all "Dancers" and have a common bond with the love of moving to CW music.

HONKY TONK

(30 counts) Music: Walk On by Reba MacEntire
What I've Got In Mind by Billie Jo Spears
Touch Right to Side, Bring Back, Touch Left to Side, Bring Back
Split Heels, Bring Back, Repeat
Right Heel Fwd, Bring Back, Left Heel Fwd, Bring Back
Right Kick-Ball-Change. Repeat
Fwd Right, Touch Left To The Side, Fwd Left, Right To Side
Back On Right, Left To Side, Fwd On Left Turning 1/4 To Left
Scoot Fwd on Left Foot, Step Back On Right
Touch Left Toe Back, Grapevine To Left and Stomp

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CALLERLAB

VIEWPOINTS

by
Laural E. Eddy

Why We Do What We Do An Overview of CALLERLAB

Often, we hear the question, "Why is CALLERLAB doing this?" It is important that each member of the square dance community, whether caller, dancer, cuer, or teacher, understand the reason for CALLERLAB actions and the motivating forces behind CALLERLAB Board of Governor responses to concerns facing our activity today.

CALLERLAB is a democratic organization made up of over 3,000 square dance callers from around the world. CALLERLAB is the International Square Dance Callers Association. The membership of CALLERLAB ranges from new

callers with only a few years experience who are trying to learn about and understand our activity to the "legends" of square dancing who have helped to mold and shape modern square dancing into what it is today. Most work of the organization takes place in committees that function democratically to insure that each member has a voice in the decision making process. Some committees have special requirements, such as the Advanced Committee that requires that you call the Advanced Program in order to insure integrity of decisions when dealing with our activity. Partners are a vital part of CALLERLAB and there is a Part-

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ners Committee to help address needs and contributions of this group.

A primary goal of CALLERLAB is to provide a consistency throughout the square dance activity CALLERLAB believes that square dancing is a social, recreational, and physical activity--friendship set to music. It is our goal to continue to enhance these beliefs by the actions taken by the general membership and the Board of Governors.

Many people miss the most important aspect of CALLERLAB. That is that callers who are actively involved in CALLERLAB are the true organization. CALLERLAB is only as effective as it is allowed to be by its membership and other participants in square dancing. CALLERLAB has no desire to "dictate to the masses" for dictating's sake. Therefore, all actions of CALLERLAB membership and the Board of Governors are determined by three important factors. They are professionalism, a debt of gratitude, and democratic ideals.

These three factors are the motivating forces of the Board of Governors and

help to define actions the Board of Governors takes. Although each Board Member has an individual opinion on a matter, he or she looks at the issue with these three principles in mind before making a stand on any issue. The actions of the Board of Governors is carried out in a manner so that rational thinking and sound decision making are the main focus instead of emotionalism and personality.

Each member of CALLERLAB and the Board of Governors is a professional in the square dance industry. The Board, as a group of professionals, is therefore looking toward the future of the square dance activity. By removing the personal involvement, Board decisions are based on perceived needs and desires of all participants in our activity. There is personal accountability to our profession, our dancers, and the general public who may eventually join the square dance movement. This accountability is important to validate actions taken by the Board of Governors.

Secondly, the members of the Board of Governors each owe a debt of gratitude to square dancing. Callers realize how their lives have been enhanced by square dancing, just as dancers realize how their lives, too, have been enhanced. There is a true feeling of indebtedness to an activity that can bring such joy, happiness, companionship, interaction, and sociability to our lives. The Board of Governors wants to conduct business to maximize this debt of gratitude of members and participants in the activity to insure its survival and prosperity. Actions taken by the Board are geared to increase participation, not only in America, but also overseas as well. CALLERLAB is truly an international association meeting the needs of dancers in a variety of situations. The Board feels a sense of duty to uphold these various needs by being open-minded, realistic, and forthright. Because the Board feels a personal sense of involvement in the square dance movement, they are more in tune to differing problems, concerns, and needs of our constituents.

Lastly, the CALLERLAB Board of Governors believes in democracy and the importance of each member sharing a voice in CALLERLAB decisions. By taking the time to share your feelings with the Board of Governors, you are serving as the CALLERLAB organization. With-

out input from many members, the decision making process may be skewed. Each member of CALLERLAB has the right and privilege to share opinions with the Board of Governors members. Each vote taken by the Board is done democratically with a simple majority rule. All Board Members accept and comply with the majority decision, even if they personally disagree with that decision. Without this type of commitment on the part of Board members and the general membership, CALLERLAB actions become null and void.

CALLERLAB is an organization that truly has the future of the activity in mind. Because of this, actions taken may currently look unrelated, irrelevant, and irresponsible. That is not the case. There are factors which influence the Board of Governors and each member of the square dance community is welcome to share their input with the Board. By sharing your views, you open new possibilities to solutions to current challenges and create more awareness of positions and attitudes in the "field." Take the time to contact the Board of Governors or the Home Office of CALLERLAB whenever you have a concern or suggestions. Help CALLERLAB meet the demanding needs of a changing society by enhancing our square dance activity. ✓



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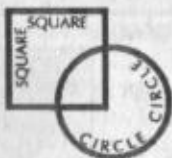
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Squared Circle

by Jeffrey A. Grossman

Looking at the list of Oregon rounds of the month since 1960 brought back some fond memories. Though I've danced only about 19 of those 30 years, many names were familiar. A lot of those dances I cue even today. It seems appropriate to look at some of the changes in round dancing over the years.

Most of you know, and some of you will remember, that "long ago" round dances were not cued. The move to cued rounds was a regional event. When I learned to dance 19 years ago in Boston, all rounds were cued. I've been told cued rounds occurred later in Oregon. However, when cueing was first introduced, it was to prompt the dancers; to jog their memory. Only later did the concept of "dancing to cues" appear. What is interesting, though, is how this change from memorization to dancing a new dance

entirely to cues has affected the nature of the dances we see.

For a dance to be accepted today, it must consist of mostly standard figures from standard positions. Gimmicks are accepted as long as they are not overly difficult to teach or cue. Twenty years ago, when dances were memorized, they could be more complex and include sequences of steps which would be difficult to cue using current terminology.

Dancing to cues has caused many well-liked Classics to fall into a gap between Phase II (round of the month level) and Phase III (easy/intermediate). This is because they are more difficult than appropriate for a round of the month and yet they do not contain any (or enough) "real" intermediate figures to satisfy higher level dancers. These Classics are frequently two-steps such as *Green*



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Door, Spaghetti Rag, My Love, Hold Me, Poor Butterfly, or Kon-Tiki. There's also a tango, *Tango Mannita*. The irony is these dances, which flow well and have excellent music, would probably not become popular if published today.

Another side effect of the emphasis on dancing to cues is that many more dances are written and published. Since dancers should be able to handle new routines without a teach, most of this material should be accessible to those dancing at the appropriate level. In fact, there are probably about 400 new dances written *each year*. Of course this presents a different kind of problem: there just isn't that much good dance music available. In addition, it becomes very difficult to write an interesting dance that also differs in some way from all the other dances being published.

Economics also has played an important role in round dancing. Due to rising labor costs, the round dance record companies cannot afford to record as much music as before, nor can they afford the

quality of orchestration used in past years. The result is that the better dance music is found on pop or ballroom labels, both of whom have larger markets than round dancing. A problem still to be faced, but certain to be here in the next ten years, is the inevitable demise of the 45 RPM record.

Today, there are more standard rhythms. Twenty years ago, there was two-step, waltz and fox-trot. All other rhythms, when encountered, were novelties and represented by one or two dances. Currently we have two-step, waltz, fox-trot, quickstep, jibe, cha cha, rumba, tango, paso doble, samba, West Coast swing, mambo, with two new rhythms slow two-step and bolero rumba. It has taken many years for these rhythms, existing the ballroom world, to be adopted and adapted for round dancing.

One final note: the rate of change in round dancing does not seem to be slowing. It's true the language of cueing has stabilized, but that just means the

changes are taking place elsewhere: in rhythms, dancing techniques and teaching techniques.

I look back on all these changes with mixed feelings. The good ol' days were not *all* great, but we've let drop some good things to arrive where we are today. On the other hand, the scope of round

dancing today is simply amazing, compared to 20 years ago. For the most part, though, the changes have been neither good nor bad, we just moved as dancers' needs and desires shifted. In any case, I'm grateful we are not doing exactly the same things in the same way, year after year. ✓

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Flip Side SQUARES

SHE'S TOUGH

RAWHIDE 188

Caller: Steve Sullivan

FIGURE: Heads promenade 1/2, walk in & pass the ocean, extend, swing thru, boys run, chain down the line, pass thru, partner trade, face her, & swing your corner, promenade.

HONKY TONK ATTITUDE

RAWHIDE 189

Caller: Otto Degner

FIGURE: Heads square thru 4, do sa do corner, swing thru, boys run, bend the line, right & left thru, pass the ocean, recycle, swing corner, promenade.

DIAMOND CALENDAR GIRL

DIAMOND RECORDS 4003

Caller: Graig Rowe

FIGURE: Heads promenade, 1/2 way, walk in & right & left thru, pass thru, separate around one, into middle, right & left thru, pass thru, swing corner, promenade.

MARTY ROBINS MEDLEY

STAMPEDE RECORDS 401

Caller: Traylor Walker

FIGURE: Heads promenade 1/2, into middle square thru 4, right & left thru, veer left, ferris wheel, square thru 3/4, swing corner, promenade.

LAZY RIVER

STAMPEDE RECORDS 301

Caller: Doug Jernigan

FIGURE: Four ladies chain, heads promenade 1/2, lead right, circle four, make a line, pass the ocean, 8 circulate 1 & 1/2, box gnat, swing that girl, promenade.

SWEET GEORGIA BROWN MIXER

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Caller: Vern Smith

FIGURE: Heads star right, once around, to corner girl left hand star, heads star right in the middle, to corner allemande left, right & left grand, do sa do, swing corner, promenade.

I'M AFRAID

BLUE RIBBON RECORDS 274

Caller: Jason Dean

FIGURE: Heads promenade 1/2, in middle pass the ocean, extend, girls trade, girls run, tag the line, face right, ferris wheel, in middle pass thru, slide thru, square thru 3/4, swing corner, prom.

CAN'T BREAK IT TO MY HEART

CIRCLE D 264

Caller: Dean Crowell

FIGURE: Heads square thru 4, corner do sa do, swing thru, boys run, ferris wheel, pass thru, slide thru, square thru 3/4, swing & promenade..

IT'S SO NICE TO BE WITH YOU

ROYAL RECORDS 220

Caller: Tony Oxendine

FIGURE: Heads promenade 1/2, square thru 4, right & left thru, veer left, ferris wheel, square thru 3/4, swing corner, promenade.

TOO OLD TO CUT THE MUSTARD

ROYAL RECORDS 511

Caller: Larry Letson

FIGURE: Heads promenade 1/2, in middle square thru 4, right & left thru, veer left, ferris wheel, square thru 3/4, swing corner, promenade.

FEELIN' KINDA LONELY TONIGHT

ESP 907

Caller: Steve Kopman

FIGURE: Heads square thru 4, do sa do, touch 1/4, scoot back, boys run, square thru 3/4, boys fold, star thru, promenade.

TRAVEL ON

JOPAT 328

Caller: Mark Turner

FIGURE: Heads square thru 4, do sa do corner, swing thru, spin the top, right & left thru, square thru 3/4, swing corner, promenade. ✓



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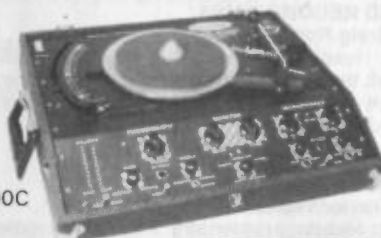


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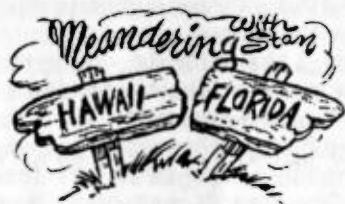
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A TALE OF TWO PRETTIES

When blizzards are threatenin'
I'd rather be settin' in
A palm-waving island,
Or Key-lime-pie-land
Either will do.

To be more specific
An isle mid-Pacific;
Mermaidly daughters
In Gulf-coastal water
Suit my venue.

How lucky can two people get? Hawaii (for both of us) and Florida (for me), covering most of two months in mid-winter provided a double-barreled bonanza. We left the Albany airport bound for sunny Hawaii in mid-January just when the hometown temperature plummeted to twenty-five degrees below zero (-25°); hovering thereabouts for a chilling fortnight or so. That was the good news for us.

But a different sort of chill greeted us in our scheduled overnight stay in Los Angeles. It was January 17th--need we say more? No, our tickets couldn't be changed. So we landed on schedule at LAX (which had been closed down earlier for earthquake damage checking) and were shuttled to a nearby Howard Johnson for the night. After feeling minor tremors (aftershocks) that night, it was certainly reassuring to be on our way the next morning.

There were a trio of reasons for journeying to Hawaii this year (our twelfth visit there), in addition to saying "so long" to the ice and snow for three weeks. First, I was to be one of the featured callers at the 29th annual Aloha State S/D Convention along with Bill Peters (NV), John Derricotte (CA), and Buddy Weaver (HI);

second, Bill and I had set up a three-day caller school preceding the convention; third, Cathie and I wanted a couple of weeks of good old R & R on our favorite island of Oahu.

Convention attendance was down a bit this year (300 dancers), but it was a well-staged event in that super facility, the Ala Wai Golf Course Clubhouse along the canal. Chairpersons were Debbie Martinsen and Donna Kofford; sponsorship was by the Hawaii Federation of S/R Dance Clubs. Cuers were Jim McNamee, Judy Smith, Steve Hile and Yona Chock. Local callers presided at the Thursday night Trail-In Dance; a grand march and a fashion show took place before the dance Saturday night.

A snafu that arose Saturday night turned surprisingly advantageous, I thought. We four callers had worked alternately in two halls until about 8:30 when, after the grand march, the large electric powered doors separating the two halls became inoperable. From that point on through the evening, we called alternately, two by two in the double-sized hall, first doing Mainstream, then Plus. The crowd responded well to the double feature for all, replacing solo performances. Necessity (and versatility) is the mother of conventional glitch!

Our caller school was conducted in the Kahala Recreation Center, not far from Diamondhead, the landmark everyone knows. Six callers attended; two from the mainland, the rest from Hawaii. We had established a short curriculum in three busy days, covering Choreo Mechanics

MIKESIDE MANAGEMENT

by Stan & Cathie Burdick



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(lots of Sight System exploration), Voice/Music, Teaching/Styling, and Programming. It was my first time to work with Bill Peters in a teaching capacity. Perhaps we'll repeat it there in 1996. Thanks to Bill, Ken, Louis, Mel, Rich and Jerry for attending, and to many local dancers who volunteered to be our "callers' angels" or "living dolls."

Incidentally, it was long overdue, but I've finally gone through the involved process of achieving Callerlab's Caller Coach status since last summer. First came hours of study, then a flight to Nevada for the written test, then a snowy drive to New Hampshire for the oral exam. It's tough, but it's worth it.

I've often thought that King Kamehameha may have had his problems with too many wars, too many wives, and too many waves overturing his canoes, but life had its compensations--in the land of banyans and bananas, shady palms and plump pineapples, Kona coffee and coconuts, swooping gulls and swaying gals, macadamia nuts and mahi mahi fish

fries. All this with sun, surf and simple life. I'll take it, anytime!

Lady Lake, Florida - The thrill of spending three weeks in Hawaii, and then a few days later hitting the high road to more balmy palms was somewhat diminished by a nasty air tie-up in the New York City area. It was now Saturday, February 12, and on the 11th the Big Apple got sliced and diced with ice and snow that caused havoc with flight schedules. My flight from Albany to New York was fine, but the next flight, New York to Orlando, was delayed hour after hour while harried agents tried to squeeze 120 wait-listed and irate passengers on the plane I was on. The overflow was due to earlier cancelled flights. Anyway, I made it while many didn't.

Almost 200 dancers attended the Orange Blossom Squares Valentine extravaganza in Lady Lake Villages. Whatta deal! Door prizes, decorations, many dressed in red, cherry pie for all, and two groups of banner-raiders: the Groveland-Clermont Club and the Rolling Squares from Ocala. Jeanette Chau-

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vin (with Leo) handled the rounds. Lloyd and Melba Grass hosted me. Caller Don Littlefield set up the sound; caller Ron Meisl was there also. Thanks also to contacts John Stewart and Janet Dyke. Those thousands of smart retirement homes in "The Villages" constitute more than a double village--it's a metropolis.

Valdosta, Georgia - Straight north up I-75 I tooled for the next dance just over the Florida-Georgia line, to Valdosta, where long-time caller Bob Bennett had set up a special dance in the city audito-

rium. Bob called one with me and his wife, Vivian, cued rounds and line dances. Caller Aleta Dunn and her husband Larry (cuer) were there. Practically everyone there received a door prize via the Bennetts. As a regular deal they wrap surprise gifts in newsprint--items such as note paper, tools, kitchen utensils--so everyone is happy, even with the odd "white elephant." Good idea!

There were more dates in Florida and Georgia, but I'll put them on ice (oops--bad word) until next month! ✓



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BREADLINE

by
Dorothy Walker

Here's an easy recipe for those times when you've forgotten to thaw something for dinner (which I'm forever doing!). My husband Deni loves this dish because it's filling. At 6'4" it takes a lot to fill him! One of the things I like about this dish is that I can take the Kielbasa out of the freezer, and in a matter of 10 minutes or so, it's thawed enough to cut. This dish is great for pot lucks. Someone always asks for the recipe whenever I serve it. Let me know what you think.

Kielbasa "Kasserole"

Ingredients:

- 1 Polska Kielbasa Sausage
- 10 Potatoes, washed & cut into small squares
(The amount of potatoes is really up to you)
- 1 Large onion, sliced for stir frying
- 1/2 Cup cheddar cheese, grated
- 1/2 Cup Monterey Jack cheese, grated

Season to taste with lemon pepper & salt

Spray skillet with non-stick cooking spray and add about a 1/4 inch of oil. Heat and add potatoes. Let cook on medium heat until a crust forms, stir occasionally. (If you stir them too soon, they'll stick to the pan and you'll end up with a pan that's tuff to clean.)

While you're waiting for the potatoes to cook, cut up Kielbasa into bite sized chunks, along with the onion and add to another skillet. Cook slowly until onion is to your liking. When the potatoes are done, add them to the sausage/onion mixture (or vise versa, depending on which pan is larger) and cook for about 3 minutes. Pour into casserole dish, sprinkle with grated cheese and cover to allow cheese to melt. I have found creamed corn to be a delicious compliment to this dish, but you may use any vegetable that tempts your taste buds. ☺

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American Square Dance,

I enjoy my ASD magazine and have for years. This issue (Feb. 1994) has in it an article that I have had copies made off and distributed to my fellow club members. It's "Hemline, The Care and Feeding of Petticoats." We need more informative articles such as this in future issues.

Thanks,

Mildred Hill
Center, Texas

Dear Jon and Susan,

Enclosed find my check for another one year subscription to ASD. Mine ran out in November and I overlooked renewing at that time. Thanks for continuing to send it - whether by design or oversight. I was glad to get the February issue, it jogged my memory to renew.

I must say I think your doing a great job. I'm pleased at the many and varied subjects you cover. Keep up the good work!!

I must also admit I am appalled and apprehensive for square dancing's future when I read letters and comments



on dancers actually wearing badges stating with whom they will or will not dance. A frightening attitude.

We'll just have to hope for the best. Hope we get a chance to meet you in Portland, Oregon at the '94 Nationals.

Sincerely,

Kitty Fox
Madras, Oregon

EDITOR'S NOTE: We'll be at the convention and look forward to meeting ALL of our readers!



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Dear ASD,

A lot of people just write and say how much they enjoy your magazine. Add another name to your growing list. I first subscribed to "Sets in Order" back in the late 40s.

I took calling lessons from Pappy Shaw and I have enjoyed S/D calling and R/D teaching and cueing for over forty years.

Keep up your good work.

Sincerely,

Howard R. Lauck
Sun City West, Arizona

Dear Editors,

We still rate the magazine as the greatest after all these years (20 now) of subscribing. With the changes of editors over the years each has added their input and flair to the presentation and information in the magazine and we don't think it has lost anything at all - there has only been gain for all concerned.

Congratulations on the upkeep of a great publication.

Your avid readers, and fans of all C&W, Square & Round Dancing, Contra & Line Dancing and Clogging.

Sincerely,

Graham & Mhairi Hall
Whitford, Auckland, New Zealand

Dear Phyllis,

Thanks for sending the January issue of ASD. As a matter of fact, I made your Quiche on Ash Wednesday because we are not supposed to eat meat and also on Fridays of Lent. Even my husband thought it was great and he is not easy to please when it comes to new food dishes. I will be making it again, especially during this Easter season.

Thanks again! It is delicious.

Sincerely,

Lukena Sgobassi
Escondido, CA

Dear Jon and Susan,

I have enjoyed your magazine and used material from it from dance workshops with our old club long ago. I and my wife have been avid square dancers for over thirty years and have enjoyed every minute of it. Unfortunately, my wife had a stroke and has been unable to dance for three years, and I am now having to give up due to infirmities of advancing age. This will probably be my last year of subscribing. I am living on the "big island" of Hawaii and have danced with the most southern club in the United States, the Kou Kickers.

Keep up the good work. God bless,

Bob Kampschroer
Kealakekua, HI

Dear Mr. & Mrs. Sanborn,

Many thanks for your wonderful magazine which I can assure you is read by many of our dancers here in Auckland.

Would you be so kind as to renew our subscription for another 12 months?

Hopefully you have not been affected by the recent earthquakes in your part of

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the world, and to those who have go our deepest sympathies.

Yours Sincerely,

Donald C. & Una Fotherby
Auckland, New Zealand

Dear Sirs,

First, I must congratulate you on the very special November, 1993 cover of ASD which is superb, and Chet Lowe said it all in that Thanksgiving prayer!!!

I enjoy your informative magazine about square dancing very much, but there is some information I would appreciate seeing printed as one article soon. Since 17 states (over 1/3 of the 50 states as $3 \times 17 = 51$) have officially named square dancing as the American Folk Dance of their respective states, is it possible to print a complete list to date? I understand Oregon was #1, Illinois was #12 (I was present at the Illinois signing), and Colorado was #17. Hopefully, more states have already followed.

I have served as Historian for Prairie Promenaders S/D Club of Farmer City-Mansfield Club for several years. In 1993

I was appointed SCISDA Historian. SCISDA letters represent State Convention (of) Illinois S/D Association. Thus, I am very interested in the list of states to date.

Thank you for giving this request your attention.

See you around the squares,

Roberta Persons
DeLand, IL

Dear Jon & Susan,

Just realized my subscription is up.

I really enjoy your magazine. There has been such good information about the 43rd National.

Last Saturday there was a benefit dance for a Square Dancer. The hall was full. I especially enjoyed watching so many young people line dancing.

There was line dancing, round dancing and square dancing. Everyone had a wonderful time and great food brought by those in attendance.

I've danced for 34 years and it has been my therapy. My partner says the

same. I consider square dancers my family.

Sincerely, Marie Fowler
Rafter Rockers

Dear Jon & Susan,

Enclosed is our check for two more years subscription for ASD. 1994 marks our 25th year in square dancing. We have really enjoyed all the years we've

been dancing, but most of all the PEOPLE we have met along the way. Most of our close friends are square dancers, whom we socialize and vacation with when we are not square dancing. We both can truly say that we eat, sleep and breathe SQUARE DANCING.

Keep up the good work. Thank you.

Carol & Jerry Klinkenberg
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PROMOTING SQUARE DANCING

by Harry L. Gerwin
Silver Spring, Maryland

This is part 1 of 3

Is the media of Television a useful way to promote Square Dancing? If it is a useful media, how do we use it? In the February, 1992 issue of this magazine the article "Promoting Square Dancing" partially addressed these two questions. Thirteen months have passed since the article was published, so here is an update.

It is my belief that the answer to the first question is a resounding yes. The answer to the second question is, I don't know all the answers yet, but progress is being made, i.e. I am still near the bottom of the learning curve and climbing up slowly.

After the original article appeared, I received a number of letters and telephone calls. As a result of receiving these letters and calls, I sent out a number of copies of the video "Fun and Health Thru Square Dancing" to various people. One person who received the tape convinced the local cable company to air the tape during their S/D convention. Now that was good square dance promoting. There was another case of a local friend who went to the hospital for a quadruple heart bypass. As part of the hospital therapy, they show video tapes related to heart problems. The patients select the tapes they wish to see. A friend of his brought a copy of the video and showed it. The nurses saw it, they liked it and now it's in their tape library to be shown to heart patients. Some people got the tape and when they contacted the local cable companies they wouldn't show it. The fact is that in some areas of the country, the image of square dancing

just isn't very good and the TV stations respond to what they think the public wants to see.

As you have probably guessed by now, I have made another square dance video. This one is called "Fun For All Ages." The video opens with an 8 year old boy calling. There is an interview with this young caller, his teen sister who is a caller and the father and mother. They talk about their involvement and love of square dancing.

There are other interviews. One father makes the point that this is an activity that parents and children can enjoy together. Also, there are activities that children can do alone, activities that parents can do alone, but square dancing is an activity that parents and kids can enjoy together even at festivals. The host then does a monologue, highlighting the fact that square dancing is a drug free, alcohol free activity. Finally there is a scene where the host interviews the caller and his Taw and the caller does some calling, the dancers do some dancing and the caller does some yodels.

I only tried to get the last video on two public access cable stations. It got pretty good showing on one station. It was combined with the first tape I did for a 30 minute square dance program. It was shown for a total of 8 times during the months of August and September. It was also combined with a Ball Room dance program for a number of showings. The second station was non-committal about when they would show the tape. Some people called to say they had seen the tape.

Along this line, I now know of another local producer, Carl Fowler, who has produced two 30 minute (actually 28'30" long) square dance videos. The titles of Carl's videos are: "Square Dancing For Fun And Health #1" and "Square Danc-

ing For Fun And Health #2." Carl's format was a little different from mine. He starts with the host giving a short outline of the history of square dancing. Then the host and guest talk about various kinds of dancing, square, contra, clogging, etc. After each kind of dance is discussed there is a demonstration of that particular dance. Both videos follow the same format. I really hate to say this, but Carl's videos are better than mine. His tapes got a fair amount of showing in the state of Virginia and also some nationwide. They can be furnished either in the VHS or 3/4 U-matic format. The 3/4 U-matic format is what you need if you want to get it shown on a TV station.

These square dance videos have received a considerable amount of local air time, but were there a lot of telephone calls as a result of these showings? The answer is no, but when I discussed this with the public relations folks at the TV station they pointed out the following, "These showings have improved the image of square dancing. They have improved the public's awareness that square dancing is a good and wonderful activity. This is what public relations is. It is what you do to promote your product when the product is not well known. The answer is, make more and better square dance videos, get on TV talk shows, make public service announcements and get them shown as often as possible on as many stations as possible."

I believe the above quote sums up what we can do to help improve the image of square dancing. Improve the image enough and we will see a reversal of the alleged down trend in square dancing. Make no mistake about it though, the tried and true approaches of first nighters, newspaper articles, person to person contact, etc. are still the way to go. Promoting square dancing via TV is an addition tool in the tool box. TV doesn't replace any of the old tools.

Next month I will discuss how you can use TV to promote square dancing. You might be surprised at what you can do.



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Calling Tips

by
Jack Murtha

PART III MASSED AND DISTRIBUTED PRACTICE

Practicing a call correctly means the call has been practiced without error in two ways.

Massed Practice is the type that includes many correct practice tries of each part of the call in a short period of time. On the night *Spin Chain Thru* is introduced, new dancers will repeat the call at least 24 times (6 consecutive times for each of 4 parts) during initial practice. They will practice it again at least 8 times (2 times for each of 4 parts) at the end of the evening just before class ends. Large numbers of practice tries in a short period of time help dancers learn quickly. However, if those dancers don't continue to use what they have learned, in a few months whatever they learned may be forgotten. For example, if a caller teaches *Spin Chain Thru* using massed practice techniques for three class sessions, but then doesn't use that call again for three months, the call will have been forgotten by many of the learners.

Distributed Practice. Skill and ideas which are to be remembered over long periods of time must be practiced repeatedly over increasingly longer time periods.

- The first night the call is introduced, *Spin Chain Thru* will be practiced at least 24 times (6 consecutive times for each of 4 parts). At the end of that evening, it will be danced at least 8 more times (2 consecutive times for each of 4 parts).

CORRECT PRACTICE AND QUALITY LEARNING

- During Weeks 2 and 3 the call *Spin Chain Thru* is practiced at least 24 times each night (6 consecutive times for each of 4 parts).

- During Weeks 4 and 5 it is called at least 8 times per class night (2 times for each of 4 parts).

- The call is then scheduled for use 4 to 8 times every other class session.

- Finally, it is scheduled 4 to 8 times once a month for several months.

When practice is distributed over a long period of time a call in over-learning becomes set in memory virtually forever. It then takes only an occasional use (once

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every 3 or 4 months) to retain it as an active call in the dancer's repertoire.

DISTRIBUTED PRACTICE

SCHEDULE FOR SPIN CHAIN THRU

Week 1	32 CPT*
Week 2	24 to 32 CPT
Week 3	24 to 32 CPT
Week 4	8 to 16 CPT
Week 5	8 to 16 CPT
Week 6	4 to 8 CPT
Week 7	None
Week 8	4 to 8 CPT
Week 9	None
Week 10	4 to 8 CPT
Week 11	None
Week 12	4 to 8 CPT
WEEK 13, 14, 15	None
Week 16	4 to 8 CPT
Week 17, 18, 19	None
Week 20	4 to 8 CPT

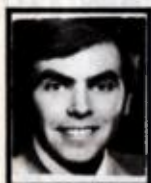
*CPT - Correct Practice Tries

- Each dancer must practice each part of the call at least once during the distributed practice sessions from Week 4 through Week 20.

- Continue to use the call at least a few times once a month.

DO A QUALITY TEACHING JOB FOR EACH STUDENT!

The best teachers mean business when they agree to teach someone to square dance. Each call should be correctly taught into OVER-LEARNING and the dancer provided both MASSED AND DISTRIBUTED PRACTICE. The most important and complex calls to be learned should be well taught during the most PRECIOUS MINUTES available for the learning process. Use the 3-6-3 Formula to provide the most effective and efficient kind of practice. A teacher can judge how effective his or her techniques and programs are by monitoring how well those students succeed who have the most difficult learning problems. Good teachers feel honored when new dancers join their classes for lessons. These teachers strive to provide a top quality, professional service for each one of their class members. ✓



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INTERNATIONAL NEWS

THE WAGGON WHEEL SQUARE AND ROUND DANCE CLUB Dunedin, New Zealand HISTORY

The Waggon Wheel Square and Round Dance Club is the oldest continuous square dance club in New Zealand still running on a weekly basis. In July 1992 we celebrated 40 years of dancing.

In the early 1950's Joe Brown of Dunedin, who ran the famous "Town Hall Dance," arranged for Bill McGrath to visit Dunedin to promote square dancing. In

1952 Joe Brown arranged for Arthur and Nancy Geary to come from Australia and teach square dancing. The activity proved popular and four to five clubs were formed in Dunedin, with Arthur Geary calling for most. Our club danced in the St. Clair School Gymnasium and was called the St. Clair Square Dance Club. When the Gearys returned to Australia most of the clubs lapsed, but the St. Clair group continued.

Prior to 1957 the club wrote to Arthur Geary in Australia for advice and assistance. He was in America and the letter was referred to Ron Jones, a caller from Sydney, Australia. Later a request was made for some badges and Arthur Geary forwarded Waggon Wheel badges. This was when the club became the Waggon Wheel S/D Club.

Initially Jack Murphy was the caller, and in 1958 when he left the club, members donated funds for new equipment. Jim Donaldson became the caller, holding this office from 1958 to April 1967. Frank McKenzie was assistant caller in

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NEW RELEASES

GONNA HAVE A BALL by Jim

RIGHT OR WRONG by John

Hoedown - ROCKET by Brian

WINTER WONDER LAND by Brian

Contra - CHAIN THE HEY by Don

1966, cued rounds form 1966 to April 1967. Ken Willcocks became the caller in 1969 and continued to do this to March 1972. Bob Paterson was leader from 1974 to April 1976. Bill McGhee started cueing rounds in 1971 and became leader and tutor from May 1976 to April 1983. From May 1983 Allan Humdell became leader and from 1987 to 1992 was caller. Laurie Weston began cueing rounds in 1984 and continues to do this. The club continues in good heart and now has another caller - Marion Smith, who commenced in 1990.

Jim Donaldson corresponded regularly with Ron Jones (caller from Sydney, Australia) and Jim White (Publicity Officer, S/D Society of New South Wales, Australia) and with Bob Osgood (Sets in Order, USA). Both the Australians and Americans were generous with their advice and support. Jim Donaldson made the first New Zealand S/D record - a long playing record with six to eight dances. Jim's wife Geytha also called square dances and they did duet calls.

The history of the club has been collated and shows a very busy social routine has been followed over the years with fun night, picnics and barbecues, pot luck dinner, fancy dress night, camps, car rallies and bus trips. There were also mannequin parades, kitchen evenings, pre-wedding parties and farewell evenings. Overseas callers and visitors have also been hosted and welcomed. This was all extra to the dancing conducted two to three times weekly and trips away to dance with other clubs.

Square dancing in the south of the South Island of New Zealand is looking good, with new clubs starting up and membership growing. The Waggon Wheel Square and Round Dance Club has a strong tradition of friendly dancers who enjoy their dancing and appreciate dancing with members of other clubs, and we look forward to another excellent decade of dancing till we celebrate a half century of square dancing!

Mona Cromb, Dunedin, New Zealand

Aloha and HELP!

During the 1994 Square Dance convention held on this beautiful Island in Hawaii, a square dancer laid her shawl down before dancing a tip. Upon returning to her seat she found another shawl in its place. Because of the large crowd participating at the Convention she can only assume the wrong shawl was retrieved by mistake.

So PLEASE, PLEASE if you arrived home with the mistaken shawl, call (808) 531-0197 or mail to A. McCormick, 21 Craigside Place #7C, Honolulu, HI. 96817. The missing shawl is a family heirloom, and has many sentimental memories... Mahalo... There is an extra shawl to be returned to you.

*Anne McCormick,
President, Square Wheelers
Square Dance Club, Oahu, Hawaii*

OREGON TRAIL DANCE

The Dates & Mates Square Dance Club of Vancouver, Washington, is sponsoring an Oregon Trail Dance on Monday, June 20, 1994, at the Clark County Square Dance Center. Our hall is located just across the Columbia River from Portland, and is less than 10 miles from the Clark County Fairgrounds where RV parking will be available that week of the National Convention.

EDITORS NOTE: See Dateline in this issue.

Challengers Hamburg e. V IS IT REALLY TEN YEARS THEY'VE BEEN AROUND?

by Antje Klinkenberg & Hans Tschirner

It all began on Friday 13th. In January 1984, a small bunch of Square Dancers were brought together through the idea of starting something new - to go beyond common club levels at that time. To the point, we were keen on Advanced Level dancing. Of course there were already quite a few people dancing Plus, but after



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a certain time Plus was not the big thrill any more.

Thus, ten companions committed to an idea, sat pondering over different alternatives: Let's found an Advanced level club! Why must there always be another club for another level? There are plenty of them already! All right, but...!

Eventually, the discussion led to the foundation of a new club. It was the idea of "sportsmanship in square Dancing," as quoted later on by Henning Klinkenberg, at that time our leading spirit. Somehow it seemed displeasing to people in other clubs, although it was not our intention to be above anybody else. Fortunately, people's attitudes are different today.

Finding a name was no effort at all. A space shuttle called "Challenger" was still in good shape in those days, and was welcome for sponsoring our name. Besides, we were aware of the true meaning of the word as we were looking for a challenge, although we did not yet think of dancing C level. This was still out of sight, and the decision was "Advanced if enough (for the time being)."

However, Advanced dancing was quite a distance away. Some of us had only completed MS classes a few months ago, others already knew one or two A movements, and thus we spent the first year by laying the foundations for subsequent Advanced activities, ie. solid Plus knowledge.

The first anniversary was celebrated on February 15 to 17, 1985 with a Special Dance. "Start No 1" was the first opportunity for us and for other Plus dancers to learn half of the A-1 movements during the weekend's crash course. Even for our club caller Hans Tschirner, "A" calling was a brand new experience. Guest caller Johnny Hayes was the only one already familiar with that level. During the weeks that followed this workshop weekend, we completed the A-1 program and gained several new members.

As the first attempt was quite successful, the concept was maintained and eight more "Starts" followed. Moreover, in 1990 our A-2 achievement permitted to host the first "Take Off," an A-2 workshop

weekend, and we used the same concept to give A-1 dancers an opportunity to acquire some A-2 experience.

Looking back, things appear smoother than they actually were. All clubs are probably suffering setbacks or undergoing changes from time to time. In a group of ten, everybody takes a hand in whatever is to be done. As the group is joined by more and more people, finding agreements and maintaining a decent organization becomes more difficult. Looking at the challenges today, they appear just like all the rest.

Well, who would have estimated ten years ago, that the foundations then laid were to become the basis for both an Advanced and a challenge club? For those of us who seek their challenge beyond the Advanced Level, this is offered by the "Tally Ho's."

No matter how you want to quote the idea of "sportsmanship in square Dancing," many people in many different places answer for it. If you draw a line, say, from Stockholm to Munich, you will find that Hamburg is about half-way... Just come and see us!

Advanced News, January 1994

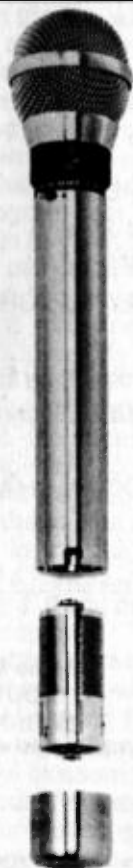


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go! Limited reservations, so write soon for membership and details. Write or call Patrick Chambers, c/o Boss Hog's Square Dance Hall, 6305 West Adams, Lincoln, NE 68524 (402)470-3665. ✓



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PARTY LINE

by Cathie Burdick



Anytime of the year is a good time for a Hawaiian luau, but I'm inspired by our vacation trip this winter, so let's do it now. Many square dance clubs already use this theme regularly, even going so far as to roast a pig in the traditional way. I'm not giving you a recipe for that--you're on your own! But there are many ways to have a luau--either indoors or out--and put a little island warmth into your square dance program year.

So many people have visited that you may want to make this a "costume" party and just for once men can dance in their short sleeved aloha shirts and women in their long or short muumuus. We've saved up a collection of paper, seed and shell leis over the years, and perhaps someone in your group has, too. If not, leis are easy to find in party stores, or perhaps someone will crochet you some. (We were given bright yarn leis at a church we visited this year. Good idea!) (One of the reasons I mention all these things is to make the point that putting on a party does not necessarily mean a big expense to the club budget--the necessary ingredient is not money but FUN!)

Use green foliage for decoration, colorful covers on the table(s), fruits, flowers, fish nets, seashells and bamboo. Play Hawaiian music to set a relaxed mood. When it's time to dance, perhaps your caller can add a few tunes to reflect the theme: *Hawaiian Tattoo*, *Seasons in the Sun*, *Bird of Paradise*, *Mele Kalikimaka* (so what if it's a Christmas tune, it's Hawaiian), *Aloha to You*, *Blue Hawaii*, *Polka Dot Bikini*, *Itsy Bitsy Bikini*, *Tiny Bubbles*. If you don't have these, try anything with sunshine or rainbows--both are very appropriate!

For an eye catching dessert, crush ice and press together to make a tall cone with a wide base in a shallow bowl. Nest a tiny metal or ceramic cup in top. Store in freezer until last minute. At serving time, use picks or sticks to attach assorted colorful fruits, melon balls, strawberries and pineapple chunks to ice volcano. Surround base with greenery and a few blossoms and flame some spirits in top container. Serve fruit plain or with bowls of sour cream and nutmeg, grated cheese and coconut for dip. If you only do desserts at your parties, several of these would be very festive.

Other suggestions, if you're having a potluck or dinner, are "pupus" of broiled bacon-wrapped pineapple chunks, ham kabobs (ham, pineapple, green pepper with barbecue sauce), fish barbecue (wrapped in foil and grilled), sweet and sour chicken, chicken teriyaki, lime sherbet sundaes with pineapple and coconut, pineapple punch. Probably your club members can be very creative in adding island touches to their favorite dishes or searching out Polynesian recipes.

Aloha, and don't forget to "hang loose" and enjoy your luau! ✓

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JUNE 10 - 12 BIG & LITTLE ENIS Wes Dyer (KY) Kenny Jarvis (KY) Line Dance Instructor C. D. Glock (KY)	JUNE 17 - 19 Ed Busbee (VA) Greg Jones (VA) Rds: Judy & Ed Jaworski (VA)	JUNE 24 - 26 Mel Estes (AL) Bill McVey (GA)	JULY 1 - 3 Nick Hartley (IN) Tom Davis (IN) Rds: TBA	JULY 8-10 Gary Shoemaker (TN) Michael Sumpter (OH) Richard Castilon (TN) Reggie Knipfer(NC) Rds: Peggy Broadway(NC)	JULY 15 - 17 Bill Everhart (IN) Dave Craw (IN) Rds: Judy Everhart-Mouton & Dave Mouton (IN)		
JULY 22 - 24 GOOD OL' BOYS Sam Dunn (OH) Mike King (OH) Keith Zimmerman (OH) Rds: Phyllis & Bob Hathaway (OH)	JULY 29 - 31 SPECIAL "HANDICAPABLE" SQUARE DANCE WEEKEND	AUGUST 5 - 7 Harry Koppenhaver (OH) Bill Claywell (KY) Rds: Chuck & Margie Thompson (OH)	AUG. 12 - 14 ROYAL RECORDS Tony Oxendine (SC) Jerry Story (TX) Larry Letson (TX) Rds: Jim & Jane Poorman (IL) ★	AUGUST 19 - 21 SCOTTISH FOLK DANCERS	AUGUST 26 - 28 Gene Record (KY) Mike Alexander (OH) Rds: John & Jean Stivers (OH)		
SEPT. 2 - 4 Wayne McDonald (TN) Rds: Dee Smith (TN)	SEPT. 9 - 11 Stan Russell (SC) Sam Lowe (SC) Rds: Larry Monday & Gladys Gunter (NC)	SEPT. 16 - 18 Rick Burnette (AL) John P. Bresnan (AL) Virgil Troxell (IN) Rds: Tony & Mikki Place (IN)	SEPT. 23 - 25 Colin Dyer (AL) Phyllis Gable (MS) C/W & Line Dancing by Phyllis	SEPT. 30 - OCT. 2 Jim Durham (VA) Dick Kurtz (VA) Rds: Tim Eum (VA)	OCT. 7 - 9 SARDIS STARS S/D CLUB Gene Baker (NC) Line Dancing by Gene & Betty Baker		
	OCT. 14 - 16 Harold Kelley (GA) John Swindle (GA) Rds: Hal & Sadie Roden (GA)	★ OCT. 21-23 PLUS & ADVANCED Separate Halls Steve Kopman (TN) Phil Kozlowski (IN) Rds: Glen & Rosaloe Kelly (KY)		OCT. 28 - 30 George Lavender (AL) Larry Sandefur (GA) Rds: John & Martha Pritchett (GA)			

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JUNE 26 - JULY 1 Larry Letson (TX) King Caldwell (LA) James Martin (TX) Kevin Van Vliet (CAN) Gary Shoemaker (TN) Rds: Clyde Kirk (TX)	JULY 3 - 8 Marshall Flippo (TX) Elmer Sheffield (FL) Gary Shoemaker (TN) Rds: Grant & Barbara Pinkston (TN)	JULY 10-15 Dee Dee Dougherty -Lottie (MN) Gary Shoemaker (TN) Dale McRoberts (IL) Rds: Tom & Rosalee Clark (IL)	JULY 17 - 22 Ken Bower (CA) Chuck Peel (IN) Jim Randall (CA) Gary Shoemaker (TN) Rds: Russ & Wilma Collier (IN)	JULY 24 - 29 Frank Gatrell (OH) Scotty Sharrer (OH) Gary Shoemaker (TN) Rds: Dick & Pat Winter (OH)
July 31 - Aug. 5 Jim Park (MI) Harold Rowden (MO) Gary Shoemaker (TN) Rds: Frankie & Johnnie Wynn (MI)	AUGUST 7 - 12 Tony Oxendine (SC) Jerry Story (TX) Larry Letson (TX) Gary Shoemaker (TN) Rds: Jim & Jane Poorman (IL)	AUGUST 14 - 19 Tony Oxendine (SC) Jerry Story (TX) Larry Letson (TX) Gary Shoemaker (TN) Rds: Jim & Jane Poorman (IL)	AUGUST 21 - 26 Wade Driver (AZ) Tim Mariner (VA) Gary Shoemaker (TN) Rds: Eric Jaworski (VA)	AUGUST 28 - SEPT. 2 A-1 / A-2 with Special C-1 Sessions Two Halls Bill Harrison (MD) Kevin Van Vliet (CN) Gary Shoemaker (TN)
SEPTEMBER 4 - 9 ADVANCED & PLUS Dale McClary (FL) Skip Smith (FL) Gary Shoemaker (TN) Rds: Jeannette & Leo Chauvin (FL)	SEPTEMBER 11 - 16 Larry Prior (FL) "Decko" Deck (VA) Gary Shoemaker (TN) Rds, Contrs, Lines - Prior & Deck	SEPTEMBER 18 - 23 PLUS AND MORE Johnnie Wykoff (TX) Jerry Helt (OH) Gary Shoemaker (TN) Lines & Contrs Helt & Wykoff	SEPTEMBER 25 - 30 Lem Gravelle (LA) Gary Shoemaker (TN) Rds: Marilyn & Cliff Hicks (MI)	OCTOBER 2 - 7 Ken Bower (CA) Jerry Haag (WY) Gary Shoemaker (TN) Rds: Chuck & Voncille Murphy (MS)
	OCTOBER 9 - 14 Dick Duckham (MI) Woody Ussery (AR) Gary Shoemaker (TN) Rds: Jerry & Barbara Pierce (AL)	OCTOBER 16 - 21 Tony Oxendine (SC) Jerry Story (TX) Gary Shoemaker (TN) Rds: Jim & Priscilla Adcock (VA)	OCTOBER 23 - 28 TBA	

• Indicates special priced package. Call for prices. All Sessions are Plus Level unless Otherwise Indicated.

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STRAIGHT TALK

by
Oel Futrell

I MUST BE DOING SOMETHING WRONG

When I read all the complaints about the decline of Square Dancing, and I look at how good my world of dancing is, I get concerned about what I'm missing.

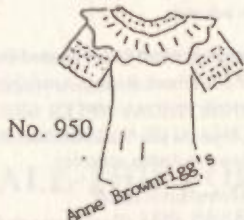
At age 67 I'm having more fun than I've ever had. Well, it gets a little harder to get up on Sunday morning after doing an hour of pre-rounds, and eight tips with two rounds in between on Saturday night. Since my enthusiastic granddaughter insists on her turn in the square, and my beautiful partner jumps up for the start of every round, I don't get to sit out a tip to rest. By the time the food table is ready at 10:00 PM I welcome our diet schedule, and head for my nice firm bed. By the time we head out for Church services the two aspirin has me as good as ever.

I could have found a hundred reasons to say no when my club asked me to serve as a delegate to the state association, but I'd have missed the special dances the association schedules their meeting behind. I like to think the beauti-

ful smiles I get, when I step into a square with my association vest on, is their way of saying thank you for greasing the wheel that makes our square dancing work. Working for the state association is a thrill every dancer should experience.

Dancing in a big hall to a national caller or cuer has its excitement, but the night our little club had only three couples show up was great. Our unknown club caller squared us up with four dancers (alternating the extra couple in and out) and we danced our hearts out to the calls that use only two couples. In "my book" that makes him the greatest. Later on he called a special and used the two couple squares, plus some exciting progressive squares. No one broke down all evening. The cuer took the hint and cued St. Louis Blues and Frenchy Brown four times that night. There must have been a lot of aspirin used the next morning.

Our calendar for this year looks like a birds nest with all the scratch outs and corrections. There's just too many excit-



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ing Hoedowns, Specials, Festivals, and Conventions we want to attend. That calendar has to accommodate our three businesses, but it takes planning to schedule business meetings so that we get to dance in every city and town we visit. Atlanta or Dallas takes on a special glow when we know there's dancing after every business session. Friendly square dancers warm the heart after a hard day of business negotiations.

Rainy days become bright spots for that's when I sit at my computer and write for the four publications that sometimes print my stories. My three books didn't

attract the attention of Hollywood, but I sure enjoyed writing them. Wouldn't it be nice if a TV production company picked up on a mystery story involving Square Dancers?

After 41 years of flying airplanes to all points of the globe, I expected a let down at retirement. Square dancing sure took up where the jets left off. Maybe I'm doing something wrong, or could it be my little prayer each morning, "Thank you Lord for making this the greatest day of my life." It usually is. ✓



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EASY LEVEL

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Music: New York, New York MCA 60194 Roger Williams

Routine:

4 STP KICKS: Step R, kick L; step L, kick R; step R, kick L; step L, kick R;
VINE 4 TIMES: Step-side R, cross in back with L, step-side R, touch L beside

R and clap; step-side L, cross in back with R, step-side L, touch R and clap; and repeat vine R and L.

4 SIDE-CLOSES: Step-side R, close L, step-side R, touch L -- left hand on hip,

(4 corners) right hand pointing to R front corner; step-side L, close R, step-side L, touch R -- right hand on hip, left hand pointing to L front corner; repeat side-closes to R rear corner and L rear corner.

STEP, CROSS,

BACK 3:

Step R, cross L over R, and back 3 steps (R/L/R).

STEP, CROSS,

FWD 3:

Step L, cross R in back of L, and fwd 3 steps (L/R/L).

REPEAT ALL ABOVE - FROM START

"Oregon 'n' More in '94!"



43rd National Square Dance Convention
Portland, Oregon June 22 - 25, 1994

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His second one is the ...

GOOD TIME POLKA TRIO

Formation: Trios. All facing promenade direction - LOD.

Music: Good Time Polka

Routine:

Counts:

- 1-4 Hands joined, all do a heel and toe with the left foot and then do a two-step in.
- 5-8 Heel and toe with the right foot and two-step out.
- 9-16 Repeat counts 1-8.
- 17-24 The center person lifts the right hand with the outside person forming an arch. The inside person in the trio ducks thru the arch. The middle person turns under his own arch and the whole trio is facing reverse line of dance.
- 25-32 Walk six steps forward and then stamp, stamp, stamp. (That will switch the left foot lead to a right foot lead.)
- 33-36 Heel, toe and two-step in.
- 37-40 Heel, toe and two-step out.
- 41-48 Repeat counts 33-40.
- 49-54 The center person lifts the left hand and this time the right hand person goes under the arch with the center person turning under their own left arm. All face LOD.
- 55-64 Walk six steps forward and then stamp, stamp, stamp.

Note: To use this dance as a mixer, simply have the center person move forward to the next trio on the three stamps.

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With Easter falling this month, many of the ladies will be wearing new hats to herald in the spring. However, if one watches closely, they may observe a few of the gals still wearing last year's chapeau. Mac McCullar of San Luis Obispo, CA has revived a tune that has been unavailable for some time and gives us another chance to use an old figure written by Don Atkins of Concord, CA some years back. Mac's release is ...

PUT ON YOUR OLD GREY BONNET

Formation: Square.
Music: Put On Your Old Grey Bonnet BIGMAC BM 143
Routine: (Don Atkin's)

HEAD TWO COUPLES PROMENADE, 3/4 ROUND YOU GO
STOP BEHIND THE SIDES GO FORWARD 8 AND BACK
DOUBLE PASS THRU, 1ST COUPLE RIGHT, NEXT ONE LEFT
CIRCLE UP FOUR, HEAD MEN BREAK AND LINE UP EIGHT,
FORWARD & BACK
JOIN YOUR HANDS CIRCLE TO THE LEFT, CIRCLE LEFT GO ROUND
THE TRACK
TURN YOUR CORNER UNDER, PROMENADE LIKE THUNDER,
PROMENADE TO DOVER YOU'LL BE SWINGIN' IN THE CLOVER
ON YOUR GOLDEN WEDDING DAY

Don Ward from Sunland, CA a contributing editor of this magazine has released a new contra which he calls ...

CHAIN THE HEY

Formation: Alternate duple. 1,3,5, etc. active and crossed over.
Music: Chain The Hey MacGregor (Contra Series) CMGR 300
Routine:

Intro: Men face left, ladies right. With your corner dosado.
----, And then swing the same one.
----, Men to the center, star left.
Go once and 1/2 around, -- Your partner swing.
----, With your lady half promenade.
----, Do a right and left thru.
----, Ladies lead, a half a hey.
----, Ladies center, chain across.
----, New corner dosado.



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19. **Phase IV Foxtrot**
20. **Phase IV Cha Cha/Rhumba**
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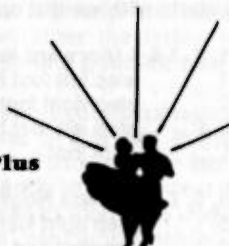
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Suggested Music: *Wild Man* - Ricky Van Shelton,
Cajun Moon - Ricky Scaggs

Cha-Cha Rhythm is: Rock Fwd, Recover, Cha Cha
Cha (step back 3)
(Slow, Slow, Quick, Quick, Slow)

Everyone starts with weight on Right Foot:

STEPS: 1, 2, 3 & 4 (Forward Rock Step & Back Cha-Cha)

- 1 step left foot forward
- 2 step right foot in place
- 3-4 step left foot back, step ball of right foot next to left foot & step left foot next to right foot

STEPS: 5, 6, 7 & 8 (Back Rock Step & Forward Cha-Cha with 1/2 Left Turn)

- 5 step right foot back
- 6 step left foot in place
- 7-8 step right foot forward 1/2 turn to left, step ball of left foot next to right foot and step right foot next to left foot

STEPS: 9, 10, 11 & 12 (Back Rock Step & Forward Cha-Cha with 1/2 Right Turn)

- 9 step left foot back
- 10 step left foot in place
- 11-12 step left foot forward 1/2 turn to right, step ball of right foot next to left foot and step left foot next to right foot

STEPS: 13, 14, 15 & 16 (Back Rock Step & Forward Cha-Cha with 1/4 Left Turn)

- 13 step right foot back
- 14 step left foot in place
- 15-16 step right foot forward 1/4 turn to left, step ball of left foot next to right foot and step right foot next to left foot

STEPS: 17, 18, 19 & 20 (Forward Steps & 1/2 Right Turn Pivots)

- 17 step left foot forward
- 18 pivot 1/2 turn to right
- 19 step left foot forward
- 20 pivot 1/2 turn to right
(17-20 are similar to Men's Part of Basketball Turn.)

OR BASKETBALL TURN

(Slow, Slow, Slow, Slow) (Keeping R foot as pivot, lunge
fwd L, recov. R, Lunge fwd (to RLOD) L, recov. R)

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THE CALLER NOTE SERVICES

UNDERLINING

In the February issue of **MIKESIDE MANAGEMENT**, by Stan & Cathy Brudick, he talks about "THE PERPENDICULAR PLANE PRINCIPLE." This article covers a little known concept, but it's method is enlightening. Its use will help the caller to mentally decide whether the ladies have chained or not. This is a good idea for you callers to peruse.

Stan presents some ideas for new callers. He says, "One of the first items we preach in our Caller Schools is the fact that every new caller needs to memorize a good number of (workhorse) modules." He concludes, "Modules are fundamental mechanics that every caller needs to build his or her knowledge of choreo and solidify a calling career. Don't neglect them."

Also, Trent Keith has some interesting "Little Gems" just waiting for you to use.

THE NEW VIEW by Bill Davis, comments on the down trend of new calls. He says, "We are not seeing many new call ideas. Trade & turn by Frank Lescrinier is sort of cute. It borders on being a gimmick even though it has a straightforward definition." Bill goes on to say, "Good callers these days make things a little tougher by varying dancer position or arrangement."

In this February issue he presents an idea by Paul McNutt. It's called **RALLY TO A WAVE**. There are several figures for your use. This one seems to be getting a lot of coverage in the note services.

Also, **TRADE & TURN** by Frank Lescrinier, is something you callers will want to examine. A whole page of material is offered for your use.

If you are one of those callers who has been afraid to use **Contras** at your club, be sure and read **USING CONTRAS IN YOUR SQUARE DANCE PROGRAM**, in the February issue of **CALLERLINK**, edited by Keith Lethbridge & Howard Cockburn. It is written by Jeff Garbutt of Western Australia. There are four good **Contras** following his article.

Then on page eight, **QUIZ TIME** gets you thinking about how and when to use certain calls using zero modules. There are some "get out" modules offered, also.

Along with all this good material, we find an excellent article by Jeff Garbutt introducing minor changes in singing calls. He takes you through a series of singing call figures and helps you see how to change them, and hopefully make (everyone) happy.

I must say, **CALLERLINK** is chucked full of very good and interesting material this month. If you aren't getting it, you should.

In Wayne Morvent's **MECHANICS** for February, we see the original call by Paul McNutt entitled "**STRETCH OUT TO A WAVE**" has a name change. To avoid confusion with the "**STRETCH CONCEPT**" Paul has renamed it **RALLY TO A WAVE**. Wayne has offered some good material for your use.

In the Plus section, Wayne offers material using **ANYTHING & ROLL**. I'm sure many of you are aware of the difficulty of **ROLL**, and we quote, "**ROLL** may be added to any call which, by definition, causes one or more dancers to have turning body flow to the right or left as they complete their portion of the call." Many times we see dancers rolling just because someone be-

side them is rolling. Good material for this basic is included.

Wayne also offers **GRAND QUARTER THRU** for the Advanced section. This call is not always easy for the dancer, but Wayne has presented some very good material for your use.

In the February issue of the **CANADIAN CONNECTION**, by Joe Uebelacker, he talks about an idea that I'm sure you will want to investigate. "A concept called **"FUNNY"** basically says for the dancer to do as much of the call as they can. For instance, a **Funny Square Thru** can be done from certain **T-Bone** formations where only some of the dancers can, some of the time, do some of the call." How many times can you get the dancers to do, say, **SLIDE THRU**, if you set up the square properly. If I were still calling, I would eat this up!

Do you still have problems with dancers knowing **1/4 & 3/4** turns? If so, Joe offers some good ideas and material for your use. It might take the sting out of that call.

Joe also has some good sound ideas on how to teach **CHECKMATE**. This can be found in the Advanced section, along with

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good material. He also offers some material for the Challenge Caller.

In the February issue of **MINNESOTA CALLERS NOTES**, edited by Warren Berquam, he brings to our attention the call **MANEUVER**. On Bruleson's List #4419, the directions are as follows, "From facing couples, Walk & Dodge, (standard position boys walk and girls dodge). All Box/Split Circulate, ends in a box of four." Its author is 'Red' Porter. We found this movement to be addressed in one of the other note services. It could become a popular alternative for the ordinary, garden variety Walk & Dodge.

Many ladies complain about being twirled when they are suffering from shoulder aches and pains. Warren offers his comments about this much misused movement. He concludes, "We have lost a lot of square-dancing ladies because of rough dancing in this basic."

In his Plus section he presents good material using the Plus Emphasis call 3/4 Tag The Line. And in the Advanced 1 material he covers Checkmate; in Advanced 2 he offers Single Wheel & Roll. These are just a few of the basics he covers. Warren always has lots of good material in his notes.

JOHN'S NOTES February issue, by John M. Saunders, in his **COMMENTS**, talks about the importance of teaching new dancers properly. He itemizes the basics they need to understand in order to become good dancers. We quote, "Dancers need to recognize whether they are an end or a center, whether facing in or out, how much

1/4, 1/2, 3/4 and full turns are," etc. And **STYLING!**

He points out that many callers call for ego's sake. He says, "We could show how smart we are by using our heads a little and use the basic moves with a little creativity and variety." "(Dancers) don't want to be frustrated, they want to have FUN!"

John offers some very good material covering Scoot Back and says it is usually done from right hand parallel waves, but he points out that it can be done from a 1/4 Tag formation.

Using the Plus Program Emphasis call 3/4 Tag The Line, John offers some different and unusual material for your use.

There is lots of excellent material in the Advanced 1, as well as his coverage of Motivate for the Advanced 2 program.

In the **TORONTO & DISTRICT SQ & RD ASSOC. CALLERS NOTES**, Norm Wilcox has presented some very worthwhile material. In the March notes he offers some Square Thru material by Mac Marcellus. This is a variety of figures that might even surprise your Mainstream dancers.

Norm also offers material using the latest Mainstream Quarterly Selection - Single Circle to a Wave.

Roll isn't always an easy call for the dancers, but Norm has presented some surprise & ROLL endings for the dancers, leaving them in positions other than facing!

Be sure and take a look at Bryan Henry's explanation for the dancers using Peel Off. Try hitch hiking with your thumb. It will do wonders for the direction in this movement.

Don't forget to check out the A-1 section for the "little gems" Norm offers. ✓

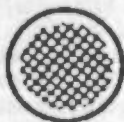
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11. Waltz at Sunset (Childers)
12. A Lovely Evening (Childers)
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14. How He Did Foxtrot (Goss)
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16. Fiesta Tango (Palmquist)

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Phase V—Love Potion #9
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Classic — A White Sport Coat

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Baby O'Mine
Birth of the Blues
Buffy
Could I have this Dance +1
Dancing Shadows
French Brown
Feel'n
Good Old Girls +1
Hot Lips
Houston
Hush +2
Jacalyn's Waltz
Kontiki +1
Maria Rumba +1
Mexicali Rose
My Love +1
Neapolitan Waltz
Pearly Shells
Piano Roll Waltz
Roses for Elizabeth
Shiek of Araby
Spaghetti Rag
Street Fair
Take One Step
Tips of My Finders
Very Smooth +1
Walk Right Back

Phase III
A Continental Good Night
Alice Blue Gown +1
Answer Me
Apres L'Entriente +1
Autumn Leaves +2
Beautiful River
Butterfly
Crazy Eyes +2
Dance
Desert Song +2


Dream Awhile
Elaine +1
Folsom Prison Blues
Games Lovers Play
Hallelujah
In the Arms of Love +1
I want a Quickstep +1
Lisbon Antiqua
Moon Over Naples
Patricia
Pop Goes the Movies
Tango Mannita
That Happy Feeling
Third Man Theme

Phase IV
Adios +1
Biloxi Lady
Gazpacho Cha
Hooked on Swing
Lazy Sugarfoot +1
Marilyn, Marilyn +1
Rainbow Foxtrot +2
Three A.M. +1
Til Tomorrow

Phase V
Caress
Hawaiian Wedding Song
Lovely Lady +2
Maria Elena
Para Esto +1
Riviere de Lune +1
Send Her Roses
Sugar Stomp +1
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TIMING'S THE THING:

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SLIDE THRU

SQUARE THRU 3/4

:	HEADS	SQUARE THRU
:		STEP TO A WAVE
:		RECYCLE
:		RIGHT & LEFT THRU
:	PASS TO THE CENTER	
:		CORNER SWING
:		PROM EN ADE
:		
:		

FOR THE MODULAR CALLER:

SQUARE THRU EQUIVALENTS:

STATIC SQUARE: Four ladies chain, sides star thru, zoom, centers pass thru (zero box).

STATIC SQUARE: Head ladies chain, sides touch 1/4, walk & dodge, right & left thru (zero box.)

STATIC SQUARE: Four ladies chain 3/4, all rollaway 1/2 sashay, heads square thru, split the outside two & separate around one to line (zero line).

GET OUTS:

ZERO BOX (WAVE): Scoot back, boys run, bend the line, square thru 3/4, LA.

ZERO BOX (WAVE): Scoot back, boys trade, boys run, wheel & deal, zero box.

ZERO BOX: Swing thru, boys trade, boys run, wheel & deal, zero box.

ZERO BOX (WAVE): Scoot back, girls circulate, boys trade, boys run, wheel & deal, star thru zero lines.

THE BASIC PROGRAM:

STATIC SQUARE: Heads pass thru, U turn back, pass thru, separate around one to a

line, pass the ocean, girls trade, swing thru, boys run, bend the line, pass thru, wheel & deal, zoom, centers pass thru, star thru, right & left thru, ladies chain, star thru, LA.

ZERO LINE: Square thru, centers square thru 3/4, outsides California twirl, do sa do, star thru, cross-trail thru, LA.

STATIC SQUARE: Heads star thru, pass thru, star thru, pass thru, bend the line, right & left thru, star thru, dive thru, pass thru, LA.

STATIC SQUARE: Heads pass thru, separate around one to a line, pass thru, bend the line, star thru, centers square thru 3/4, LA.

STATIC SQUARE: Heads right hand star, back by the left, pick up corner & star promenade, back out & circle left, four boys square thru, do sa do to a wave, boys run right, star thru, dive thru, square thru 3/4, LA.

THE MAINSTREAM PROGRAM:

STATIC SQUARE: Heads slide thru & zoom, centers square thru & separate around one to a line, centers square thru, ends star thru, swing thru, spin the top, right & left thru, slide thru, pass thru, trade by, LA.

STATIC SQUARE: Head spin the top, boys run, bend the line, square thru, circle to a line, slide thru, eight chain four, swing thru, boys trade, boys run, couples circulate, bend the line, right & left thru, slide thru, square thru 3/4, trade by, LA.

STATIC SQUARE: Heads touch 1/4, walk & dodge, swing thru, boys run, bend the line, right & left thru, dixie style to an ocean wave, boys trade, boys cross-run, girls trade, recycle, veer left, couples circulate, wheel & deal, touch 1/4, scoot back, split circulate, girls run, slide thru, LA.

STATIC SQUARE: Heads pass thru & separate around one to a line, all pass thru, wheel & deal, girls touch 1/4, girls walk & dodge, girls cloverleaf, boys pass thru (to a wave), boys run, star thru, pass thru, trade by, pass thru, LA.

STATIC SQUARE: Heads promenade half way, lead to the right & do sa do, touch 1/4, walk & dodge, partner trade, slide thru, pass thru, LA.



FOLD????

STATIC SQUARE: Head ladies chain, heads star thru, pass thru, swing thru, centers fold, all eight star by the right, ladies roll back and pass one to the corner, LA.

CAST OFF (INVERTED LINES):

STATIC SQUARE: Heads pass thru & separate around one and into the middle & right & left thru, pass thru, centers in, cast off, 3/4, centers pass thru, centers in, cast off 3/4, star thru, centers pass thru, square thru 3/4, U turn back, LA.

ZERO BOX: Centers in, cast off 3/4, centers right & left thru, pass thru, centers in, cast off 3/4, star thru, double pass thru, leads California twirl, LA.

A BIT OF DBD:

ZERO LINE: Pass thru, tag the line-right, couples circulate, girls run, centers square thru 3/4, ends move up & star thru, all pass thru, U turn back, square thru - but on the third hand - grand right & left.

STATIC SQUARE: Sides rollaway 1/2 sa-shay, circle eight, girls pass thru & cloverleaf, boys square thru 3/4, do sa do to a wave, boys run, star thru, pass thru, U turn back, grand right & left. ✓

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Good peppy music & a good fun P-2+1 two step cued by Richard

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BELCO 418

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MISSOURI WALTZ

MGR 101

Choreography by Pete & Carol Metzger

Nice music with a comfortable P-2 waltz cued by Pete

MISSOURI WALTZ

MGR 101

Choreography by Neil & Doris Koozer

Same record with a P-4 routine cued by Pete

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ARISTA 12393-7

Choreography by Neil & Doris Koozer

Good Steve Wariner vocal & an interesting P-3+1 rumba

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MCA 60044

Choreography by Jim & Adele Chico

Good Carl Dobkins Jr. vocal & a good P-3+2 (diamond trn & feather fin) foxtrot

ONE MORE LAST CHANCE

MCA S7-54715

Choreography by Jim & Adele Chico

Peppy Vince Gill vocal with 3 part P-2+1 (fishtail) two step with mostly basic figures

I'VE GOT IT MADE

BNA 62709-7

Choreography by Tony Speranzo/Laura Mitchell

John Anderson vocal three part P-2+1 (fishtail) two step

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MERCURY 868140-7

Choreography by Bob & Diana Malthouse

Good Statler Bros vocal with a comfortable P-3 waltz 4 times thru

THE SONG REMEMBERS WHEN

MCA S7-54734

Choreography by Jim Adele Chico

Trisha Yearwood vocal with a (5 ct) two step P-2+1 (fishtail)

HEAVEN'S JUST A SIN AWAY

MCA 54733

Choreography by Len Houser

Good catchy music by Kelly Willis - with a 3 part P-2 two step routine using basic figures

MERCURY BLUES

ARISTA 12607

Choreography by Fran & Jim Kropf

Good Alan Jackson vocal with a peppy P-3 two step

BEAUTIFUL SUNDAY

STARDUST URC 1226

Choreography by Bob & Diana Malthouse

Good Daniel Boone vocal with a comfortable P-4+1 (open hip twist) cha cha

VAYA CON DIOS

COLL 6080

Choreography by Larry & Pam Wacker

Good Les Paul & Mary Ford vocal & a nice 3 part P-2 waltz

GOD BLESS TEXAS

WB 7-18385

Choreography by Larry & Kathy Gafford

Good music by Little Texas - P-3+2 (R/L, L/R & triple chas) jive & cha cha

KISS ME IN THE CAR

LIBERTY S7-17518

Choreography by Bob & Jackie Scott

Good John Berry vocal with a comfortable 4 part P-5 jive

SEA CRUISE JIVE

OBG 4524

Choreography by Milo & Carol Molitoris

Lively Frankie Ford vocal with a P-5 jive routine

SEA CRUISE

SAME AS ABOVE RECORD

A comfortable lively P-2 two step

CHRISTMAS TREE TWO STEP

LIBERTY 56805

Choreography by Bob & Diana Malthouse

Good Suzy Bogguss vocal with a good beat & a good P-2 two step that fits well to the music

SANTA CLAUS IS BACK IN TOWN

RCA 447-0647

Choreography by Russ & Mary Morrison

Good Elvis vocal with a good P-5+2 (whip inside turn) west coast swing routine

HEARTACHES BY THE NUMBER**COL 4618****Choreography by Croft/DeZordo**

Good Guy Mitchell vocal & a good P-2+1 two step

OH CAROL**RCA 447-0575****Choreography by Russ & Micki Francis**

Good Neil Sedaka vocal with a comfortable 4 part basic figures cha cha P-3+1 (alemana) flip of Calender Girl

MONTEGO BAY**COLL 4250****Choreography by Milo & Carol Molitoris**

Good Bobby Bloor vocal with P-3+1 (time step) with a rumba tag

TWEEDLE DEE**COLL 4812****Choreography by Eldon & Dixie Hager**

Good Georgia Gillis vocal with a good P-2 two step

DANCE WITH ME HENRY**COLL 4812****Choreography by Annette & Frank Woodruff**

Good Georgia Gibbs vocal with an interesting 2 step & jive P-4 (chasse rolls & double cubans)

(SAME RECORD AS ABOVE)**Choreography by Nell & Jerry Knight**

A little different P-2+1 (chicken walks) two step

TWEEDLE DEE TWO STEP**SAME RECORD AS ABOVE****Choreography by Milo & Carol Molitoris**

A good peppy two step P-2-1 (fishtail)

I DON'T CALL HIM DADDY**BNA 62638-7****Choreography by Nancy & Dewayne Baldwin**

P-2+1 (fishtail) two step with Doug Sapernaw vocal

DANCING AT WASHINGTON SQUARE**EPIC 15-224****Choreography by Phil & Jane Robertson**

Good Village Stompers music with a good P-4+1 (American spin) two step, foxtrot & jive

TWO STEP FROM RUSSIA**EPIC 15-224****Choreography by Shirley & Gene Hanson**

Good music - Village Stompers - a good 4 part P-2 two step

NEUTRON DANCE**RCA GB 14354****Choreography by Larry & Aleta Dunn**

Good peppy Pointer Sisters vocal with a busy cha cha routine P-3+1 (alemana) similar to Axel F.

A LITTLE LESS TALK AND A LOT MORE ACTION**MERCURY 422-862-262-7****Choreography by Ronnie & Bonnie Bond**

Good Toby Keith vocal & a good jive P-4+2 (sailor shuffles & chasse rolls)

THE BUG**COL 38-77134****Choreography by Cathy & Ken Feld**

Good peppy Mary Chapin Carpenter vocal with a 3 part P-2 two step

JUST AS I AM**COL 38-74896****Choreography by Bob & Diana Malthouse**

Good Ricky Van Shelton vocal & a nice P-2 waltz

FOREVER**WB7-19158****Choreography by Billy & Mi Mi Gabler**

Real country music by Randy Travis with a comfortable P-3+1 (diamond trn) waltz

DANCE WITH THE ONE THAT BROUGHT YOU**MERCURY 422-862-346-7****Choreography by Larry & Pam Wacker**

Good Shania Twain vocal & a good P-2+2 (fishtail & strolling vine) two step

LET GO**ELEKTRA 7-64614****Choreography by Cathy & Ken Felch**

Peppy Brother Phelps vocal with a 4 part P-2 two step

FOOLS FALL IN LOVE**CAPITOL X6106****Choreography by Bob & Diana Malthouse**

Good peppy music by The Beachboys with a comfortable 3 part P-2 two step

KANSAS CITY**SPEC PRESS OR DECCA 32330****Choreography by Ron & Ree Rumble**

Good Brenda Lee vocal & a good P-5+2 UR (sugar wheel & disco lunge) jive

THIS CAN'T BE LOVE**SPEC PRESS****Choreography by Steve & Judy Storm**

Real smooth music & dance P-5 foxtrot +1 UR (inverted fishtail) which makes it interesting!



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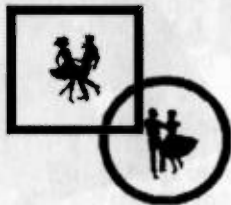
☐ Level I

☐ Level II

Name _____
His _____ Hers _____ Last _____

Street _____ City _____

State _____ Zip _____ Phone (____) _____



CONNECTICUT'S GREATEST SHOW

From Hank Katten, Publicity chairman.

The stage is set for the 36th New England Square & Round Dance Convention April 22 & 23 at Waterbury, Connecticut. It will mark the first time the New Englands will be held in the Nutmeg State.

"All is in place for Connecticut's Greatest Show," stated Al Rubelmann, convention general chairman.

Convention ribbons can be purchased at Crosby High School, the dancing headquarters, for those persons who did not register and obtain ribbons in advance.

For singles, there will be a "Friendship Gathering" at the Waterbury Holiday Inn, 63 Grand St., on Saturday (April 23) 1:00 to 3:00 PM. Hot and cold munchies will be served. The tab is \$7 for all the fun and food.

The convention will offer all levels of square and round dancing, contras, clogging, progressive squares, introduction to country western dancing, exhibitors

What's Going On In Square Dancing

selling dance clothing and accessories, delicious home-made church dinners, celebrity hour and special events and lots more.

A star-studded lineup of 107 callers and 50 cuers will lead the dancers through the various steps. Forty-two models will show the latest outfits at the Saturday morning (April 23) fashion show, to be narrated by Anna Dixon of Reading, Mass.

There will be a live music hall with the Original Country Spice Band performing at the Kennedy School main hall Friday and Saturday 8:00 to 11:00 PM. There will also be a hall for singing calls only. Free shuttle busing to the various schools will be provided. "It's going to be quite an extravaganza," Rubelmann said.

CALLERLAB SAMSONVILLE QUADRILLE

Traditional Dance for the period March 1st to July 1st.

Reference: The American Square Dance, Margot Mayo, Sentinel Books, 1943

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GR 17189 GOODNIGHT SWEETHEART IV foxtrot by Dick & Pat Winter

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Earl Johnston calls the flip: circulate, ocean wave

New ROUND DANCES to old Grenn records:

GR 14225 BORN TO DANCE slow TS/Jive/FT by Craig Pierson P-3

GR 14296 MISS PEABODY BROWN P-3 qkstp by Chuck & Barbar Jobe

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Bob Malthouse, California

Two Halls: Plus through C-1
Squares/Rounds

July 1, 2, 3

Friday 7:30 p.m. through 2:00 p.m.

Sunday

Pre-Registration

\$25 per person for the weekend
(\$5 cancellation fee - No refunds
after June 15)

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Hawthorne, CA 90250

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Formation: Square set

Music: 'Taint Nothin' or suitable music
with proper number of repeats--possibly
a polka.

Author: Unknown

Intro: Honor your partners, your cor-
ners, circle left.

FIGURE 1

CALLS:

- Lady to the right and gent to the left
and three hands around.
- On to the next and four hands around.
- Lady to the right and gent to the left
and three hand around.
- Swing in the center and right on
home.

CHORUS:

- Allemande left, grand change around
(right and left grand)
- Meet your partner and promenade
home.

Note: Each couple is active in turn, 1st,
2nd, 3rd, 4th.

DESCRIPTION:

- The 1st lady moves to the #2 couple,
while the 1st gent moves to the #4
couple. The two sets of three dancers
on each side of the square circle left
until the next call.
- The #1 couple meets in the center of
the set, join inside hands, the gent's
right with his partner's left and lead on
to the #3 couple where they circle
four.
- The #1 lady now moves over to the #4
couple and the #1 gent to the #2
couple and repeat as in (a).
- The #1 couple meets in the center of
the set and swings until the call: "On
Home" at which time they move into
their original position.

FIGURE 2

CALLS:

- Top or leading couples (#1 & #3 or #2
& #4), right and left thru on the right
(that's over and back).
- Top ladies chain on the right (that's
over and back).
- Half right and left thru (one right & left
thru), promenade.

CHORUS:

- a. Allemande Left, grand change (right & left grand), half-way around.
- b. Meet your partner and promenade home.
- c. Repeat figure with the top couples moving to the left.
- d. For the calls: (a) top or leading couple, right & left thru to the right, coming back to the left, etc.

DESCRIPTION:

- a. Head couples execute a regular right & left thru with the couples on their respective right sides.
- b. The same couples perform a ladies chain with this variation: When the lady advances toward her opposite gent, extending her left hand to him, he takes her left hand in his left hand, places his right on the left arm of the lady, at her elbow and helps her around in a turn. Her partner does the same when she returns to her place.

FIGURE 3

CALLS:

- a. Head couple out to the right and circle four.
- b. On to the next and circle, then two ladies chain (that's over and back).
- c. On to the last, circle four.

CHORUS:

- a. Allemande left, grand change (right and left grand).
- b. Meet your partner and promenade.

NOTE: Each couple is active in the following order: 1st, 2nd, 3rd, 4th. The promenade in Samsonville Quadrille, is a dance promenade at all times. In closed ballroom position, the dancers perform a polka around to place, keeping very close to the floor, in other words, not hopping.

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For reservations or additional information, please send the attached application to: Deborah Kopman, 1305 Whitower Drive, Knoxville TN 37919 (615) 691-1580 or 1-800-251-2027. A Deposit of \$50 per person should be included to secure space on this trip. Space is limited.

Names: (1st person) _____ (2nd person) _____

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DANCE OF THE ROSES **April 15,16,17,1994**

Come one, come all, to the "Dance of the Roses," the California State Square Dance Convention in Pasadena, California, April 15,16,17,1994. A Trail-In Dance will be held on Thursday evening, April 14, at 7:30 PM with Terry Mosier calling, and Ken and Lou Milligan cuing rounds.

Other special events include singles after-parties, a convention after-party, and educational panels that will include youth. There will be space for all dance levels including New Dancers, Mainstream, Plus, Advanced and Challenge, as well as separate halls for singles and youth. Round Dancing, Clogging, Contra and Country Western Dancing will also be available.

R.V. parking is being relocated closer to the Convention Center. This will be within walking distance to the old Pasadena area, the antique center, and other attractions. Information will be available at the information booth.

Remember to wear your leather sole shoes so you can glide across the carpeted floors. Round Dancing and Clogging will have wood floors to enhance your dancing pleasure.

**THERE WILL BE NO RV PARKING
ON THURSDAY NIGHT AT THE '94
STATE CONVENTION**

DANCING ON RUGS

A Suggestion from Jim Hill of Palos Verdes Estates:

"Nobody would ever confuse a rug for a hardwood floor, but problems involved with dancing on rugs can be minimized if you have shoes with leather soles. Spray the soles with silicon spray (available from hardware stores). Don't do so just before you dance, because the spray should dry. Otherwise, slippery spots will be left on hard surfaces. The person should be careful when he walks initially, since the shoes will slide easier.

I keep two sets of square dance shoes, one normal, and one sprayed. That way,

I'm ready for good or sticky floors (or rugs."

SUNFLOWER STATE CONVENTION

We are often asked at the National, when will Kansas host a national. To date, no plans have been formulated to that effect. But each year, in Salina, Kansas, a super State Convention is held the 1st weekend of June. This year the dates are Friday evening, June 3 and all day Saturday, June 4. The Convention opens with impromptu rounds at 6:30 PM and a Grand march at 7:45 PM. Dancing then follows till 11:00 PM with Mainstream and Round Dancing to area callers and cuers. Plus and Advanced in the two adjoining halls and Contra has a fourth area.

Saturday activities begin with the annual dancers meeting, callers meeting, sewing clinic, Mainstream dancing (to State Callers), Country Western Dancing and a Round Dance workshop by the current featured cuers, Larry and Pam Wacker. The style show takes place in the afternoon, again with plenty of halls open for square and round dancing and two special dances where singles (or solos) may get acquainted with others in attendance.

The evening fun again has the Contra Hall open, Plus and Advanced by State callers, rounds by state cuers, and Mainstream in the main arena by Jon Jones, featured caller of Arlington, TX. The Parade of Clubs officially opens the evenings activities with exhibitions during the break. All this takes place in Kenwood Park at the Salina BeCentennial Center where you can park your motor home (electricity only available upon request), stay at the 20 some motels, or the convenient KOA. Progress is on the move in Salina adding to the clean and delicious eating establishments currently serving the public with three more under construction plus additional motels. There is still time to make your reservations by contacting JW & Helen Rutledge, 1900 Dakota St. Leavenworth, KS 66048 (913)682-7926) 1994 Square Dance Coordinators. Or plan your vaca-

tion travels to drop by the State event peopled by those in the distinctive brown and golden sunflower dresses. Our wish is to "Dance More in '94" and hope to have you join us.

CALLERLAB ANNOUNCES ALTERNATIVE BMI/ASCAP LICENSING

CALLERLAB, the International Association of square Dance Callers, has signed an agreement with BMI (Broadcast Music, Incorporated) and ASCAP (the American Society of Composers, Authors and Publishers) allowing the issuance of licenses to perform copyrighted music for square dances and related events to any square dance caller needing such license.

The CALLERLAB Board of Governors feels that this offering is an appropriate and responsible action in light of the con-

tinuing need for copyright infringement protection for clubs, organizations and associations in the square dance activity.

CALLERLAB offers two licenses: a license to call up to 50 dances/lessons per year or a license to call over 50 dances/lessons per year. Callers purchasing a music license may also purchase a \$2,000,000 liability policy which protects them in case of a lawsuit resulting from their calling activities.

License and insurance is offered at cost plus a \$20 administrative fee. Total cost are as follows: BMI & ASCAP license to call up to 50 dances/lessons per year - \$70.00,

BMI & ASCAP license to call over 50 dances/lessons per year - \$101.00, Optional \$2,000,000 group liability policy premium - \$15.00.

For further information write CALLERLAB, 829-3rd Ave. SE, Rochester MN 55904. ✓

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THE BEST KEPT SECRET IN SQUARE DANCING

1. Physical

- A. Keeps you healthy while you exercise - and have fun at the same time.
- B. Keeps your circulatory system (including your heart) working better
- C. Helps lower blood pressure.
- D. Helps recovery from accidental injuries
- E. Helps recovery from crippling diseases (strokes, arthritis)
- F. Tones up your muscles

Best of all its aerobic, and more fun than a lot of aerobic exercises.

2. Emotional

Emotional benefits are gained from the fellowship around the square.

Comparisons between Various Exercise Programs

Waltz	1/2 hour	1.5 pts.
Walking/Running	1.8 miles in 28 min	1.8 pts
Tennis	1/2 hour	2.2 pts.
Polka	1/2 hour	2.5 pts.
Cycling	2 miles in 6 min.	2.5 pts.
Golf	18 holes, walking	2.5 pts.
Football	25 min. (continuous)	2.5 pts.
Square Dancing	1/2 hour	2.5 pts.
Aerobic Dancing	1/2 hour	6.0 pts.

The above statistics are from: "The Aerobic Program for Total Fitness" by Kenneth Cooper, M.D., "The Father of Aerobics" M. Evans and Co., Publisher, 1992, 216 East 49th St., New York, NY 10017 and personal correspondence with Dr. Cooper, 28 May, 1993.

In his letter Dr. Cooper states "I encourage you to keep up with your dancing since we know that avoiding inactivity, three times per week, will provide great benefit." He also states, "We do consider both square and round dancing as beneficial in providing health and longevity benefits."

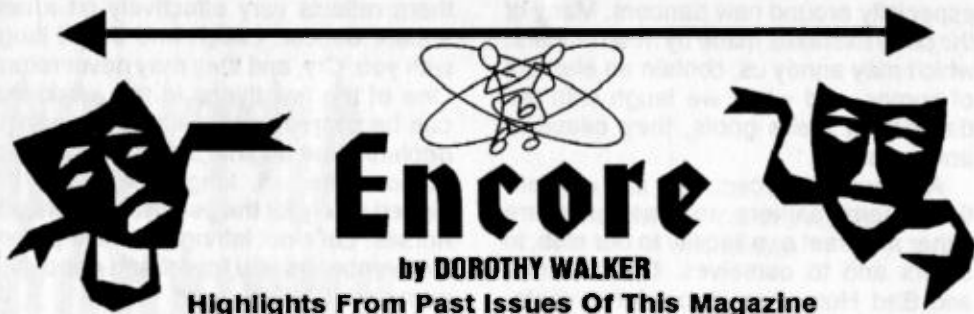
Regularity is the important thing, at least three times a week. Three 1/2 hour exercise sessions are better than one 1 1/2 hour session.

Did you know that in an evening of square and round dancing, you may dance 9 tips of squares (16,416 ft.) and 2 rounds between tips (9360 ft.) or a total of 25,776 feet? (About 5 miles.) Calculations are by Cal Golden.

October issue of Bow & Swing Magazine.

Credits: From THE DOCTOR - J.L. WALKER, M.D. "THE NURSE" CAROLYN SUE WALKER





Encore

by DOROTHY WALKER

Highlights From Past Issues Of This Magazine

10 YEARS AGO APRIL, 1984

"Teaching Rounds," by Lloyd & Elise Ward of Eugene, Oregon tells us: Couples who wish to teach rounds should first form good dance habits themselves. Good posture is a must- stand tall, keep the weight over the legs. Keep a narrow base; move with feet passing close and under the body. One very good habit is to relax and smile. Instructors must know and teach steps forming good habits. If we let dancers do steps and positions incorrectly, they soon become bad habits, which must be removed with difficulty.

The best teaching tool is an enthusiastic instructor, with utmost patience, and one who carefully plans each lesson to fit each group of dancers.

Teaching rounds is definitely a team situation. The non-verbal partner is most important. Usually the woman, she should be able to demonstrate plainly and exactly what the woman does. She should be able to verbalize and be able to cue a bit. We feel the woman can most

effectively spot the problem areas; she helps the man by judging if a certain pattern needs further stress.

We close with a few Do's and Don't's:

1. **Do** start each class with a fun-type mixer or fun hash cueing.
2. **Do** change partners in the first few class sessions.
3. **Don't** teach a difficult step at the end of a class session- your dancers are more tired than you think they are.
4. **Do** use the last ten minutes of class to review or "play with" drills or mixer you have used earlier.
5. **Do** remind dancers of things they can practice at home.
6. **Do** have fun yourself; if you show enjoyment, your dancers will too.

25 YEARS AGO APRIL, 1969

Vic Wells of Drexel Hills, PA sent the following thoughts, good ones to keep in mind as you travel to those vacation spots this summer.

A sense of humor is a desirable possession for all square dancers to have,

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especially around new dancers. Many of the petty mistakes made by new dancers, which may annoy us, contain an element of humor, and when we laugh with the dancers at these goofs, they cease to annoy us.

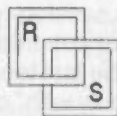
As square dancers, we are unintentional germ carriers and, as such, are either an asset or a liability to our club, to others and to ourselves. Good Humor and Bad Humor are two mighty contagious diseases, and how we display

them reflects very effectively on a new square dancer. Laugh and they'll laugh with you. Cry, and they may never return. One of the few things in this world that can be shared freely with others without depleting the original stock is a sense of humor. After all, long faces were designed solely for the use of anteaters and horses. Let's not infringe on their patent. Remember as you travel and dance this summer - SMILE! ✓

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Red: M 6-9 1/2, N 7-9, W 6 1/2 -9
Silver: M 6-10, W 7-10
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N 5-12, W 5-10; Red: M 4-10, W 5-10; White only: S 6-10.

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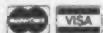
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CONTRA CORNERS

.....by Don Ward
American Callers Assoc.
Contralab

Before we explore our Contra figures for this month I would like to share portions of a "Mini-lecture" written by Larry Jennings, a prominent Contra Dance leader from New England and published in his book "Zesty Contra's."*

"Caller Attributes"

- Empathy with the dancers; project an attitude that the dancers' interests are foremost.
- Relaxed demeanor; suggests that if the caller isn't up tight, the dancers need not be.
- Enthusiasm; making it seem that the next dance is the most fun, most satisfying, absolutely the most rewarding dance in this time slot.
- Demonstrate respect for the dances you call; this suggests that the dancers should not be indifferent or lackadaisical, but dance with enthusiasm.
- Respect and Concern for the dancers; suggesting that they show respect and concern for each other.
- Treat the dancers with high, but realistic expectations. Avoid patronization.
- Charisma; a valuable asset, however do not let it be a substitute for dancer generated excitement.
- Discriminate between interesting and challenging dances and simply awkward movements.

- Remember, beginners are rarely a problem; they came to have fun with an open mind.

Thanks, Larry for permission to share these "attributes" with another generation of callers. In coming months I will share some of Larry's suggestions for programming an evenings' dance.

Now for some Contra dances that can be used in circles with couples facing couples. A dance that should be in every caller's beginner or one night stand book is Bob Howell's "Marching To Pretoria." This dance uses only 5 basic movements. Formation; One couple with back to COH, other couple facing COH. Movements are indicated for each eight counts of music. 1) LADIES CHAIN ACROSS; 2) LADIES CHAIN BACK; 3) same 4 RIGHT HAND STAR; 4) LEFT HAND STAR (end with outer circle facing ccw, inner circle cw) 5) PROMENADE THE WAY YOU FACE (6 steps on 7 & 8) TURN ALONE; 6) COME BACK TO COUPLE YOU LEFT (6 steps, face them on 7 & 8); 7) RIGHT & LEFT THRU; 8) PASS THRU, WHEEL LEFT FACE NEW COUPLE (repeat, ladies chain). The original music is Lloyd Shaw 183 "Marching to Pretoria." "Wait till Sun Shines Nelly" ESP 132 works well also.

Don Armstrong's "Contrarotation" uses 7 basics. Formation; One couple with their back to COH, other couple facing them & COH, partner is across from you in the other circle.

1) (men face left, ladies right) CORNER DO SA DO; 2) SAME ONE SWING (finish with this girl on the man's right facing the couple in the other circle) 3) CIRCLE LEFT; 4) STAR LEFT BACK TO PLACE (end with dancers in outer circle facing ccw, inner cw); 5) THE WAY YOU FACE PROMENADE IN 2's; 6) WHEEL AS COUPLE COME BACK TO PLACE; 7) THOSE 2 LADIES CHAIN; 8) CHAIN BACK; (men face left, ladies right, repeat). Music, JoPat 601 "Travel On." This music dictates short step or Lloyd Shaw 200, "Up Jumped the Devil."

While these first two are easy dances, our third offers a challenge to a dancers ability to adapt to changing positions. "July in Augusta" by Tony Parkes is deceptive so give your dancers a fun challenge.

Formation: Couple facing couple around the hall, one cw other ccw, lady on man's right facing same direction. 1) LADIES CHAIN ACROSS; 2) HALF PROMENADE (ladies are in original position, men have changed places); 3) CIRCLE LEFT ONCE AROUND; 4) SWING

YOUR PARTNER (end facing opposite couple, one with their backs to coh other backs to wall); 5) CIRCLE LEFT ONCE AROUND; 6) LEFT HAND LADY SWING (end facing your partners couple, gents are in original places, ladies across from their partners) 7) RIGHT AND LEFT THRU; 8) LADIES CHAIN, COURTESY TURN FULL AROUND (now facing a new couple ready to chain). Music; "Shame on You" UTE UR4 or for a New England flare use "Fisher's Hornpipe" or "Glise de Sherbrooke" on the lp New England Chestnuts 2. I just received information that Alcazar is closing out their remaining stock of these lp's, FR 204, at \$5.00 each. Their number is 800-541-9904.

A special thank you is in order to the callers in England, Al Green, Henry Garfath, Ralph Meakin, who are upoating me on the use of Contras in England including their beginner classes as an easy way to include the odd number of dancers which seems to be a recurring problem for all of us.

* Larry Jennings address is, 80 Clifton St. Belmont MA 02178. ✓

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by
Ed Foote



Someone recently asked me why many flyers do not say A-1 or A-2 along with the word "Advanced." Because there seems to be some ongoing confusion about labeling Advance, let's discuss the matter.

Advanced means A-2. So if a flyer says "Advanced" and nothing else, it is automatically an A-2 level. Therefore, a person dancing only A-1 should not expect to find A-1 dancing at an event labeled "Advanced."

Some flyers say Advanced (A-2). While the A-2 in parenthesis is technically not needed, it is helpful for the reader in that it leaves absolutely no doubt as to what will be called.

Other flyers will say Advanced (A-1 & A-2). What this says is there will be both A-1 sessions and A-2 sessions. Unfortunately, this is not what some people mean when they make the flyer - they are saying that Advanced consists of A-1 and A-2. Well, naturally it does, so it is

illogical to say it, especially because it tells people there will be A-1 at the event when in fact there may be no A-1.

In other words, "A-1" should never be used on a flyer unless there will in fact be separate A-1 sessions. Never say A-1 & A-2 unless there will be separate A-1 sessions. Likewise, if only A-1 sessions will be presented, then the correct wording is Advanced (A-1).

Some flyers omit the word "Advanced" and simply say "A-1" or "A-2." This is fine. But again, a flyer should not use the phrase A-1 & A-2 unless there will be separate A-1 sessions.

If "Challenge" is used on a flyer, it should always be followed by the levels of Challenge in parenthesis that will be called. So Challenge (C-1 & C-2) means there will be C-1 sessions and C-2 sessions. The word "Challenge" can be omitted if desired, with merely the designations of C-1, C-2, etc. ✓



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LINE OF FIRE

by Pete Diven
Edgewood, MD

For the past couple of years, I have been hearing how we need a quicker entry program into square dancing. According to these proponents, square dancing numbers are declining because it takes too long to learn to square dance and it's too complicated.

I will agree that we have some problems, but the lists being too long and complicated are not among them. Continually changing these lists is. It's like taking your car to the garage because it has a flat tire and the mechanic starts working on the engine. That's not the part that's broken. So leave it alone.

Let's take a look at a quicker entry level program. Mainstream takes too long to teach. Let's shorten the Mainstream list. **WHY!!** We already have a shorter list. It's called the Basic Program. How many basic clubs do you have in your area? We also have a shorter list than that. It's called the community Dance Program. If that's still too long, how about traditional square dancing such as the visiting couples squares. You can do that in one night.

Now we even have another group who says we should combine Mainstream and



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Plus to form a "one floor, one level" program, which has been designed over a two year period to "do away with existing barriers between dancers and return to the days of the undesignated dancer;" a program "which needs to be called merely "Square Dancing" level." What do we call the dancing at Advanced or Challenge? For that matter, what do we call Traditional or Contra? Are we forgetting where we came from? This would definitely not do away with barriers, but create a much larger one. They have already combined these lists. They have grouped the movements, rearranged them and renumbered them to come up with a very impressive number of 62 movements or families, compared to 96 on the other list. They have, in fact, dropped about 10 or 11 movements, including California Twirl, Dive Thru and Box The Gnat. I guess these aren't used enough to warrant retaining them.

One article states that this combined list "can be taught in 25 lessons." **GET REAL!!!** Have new definitions been established for this list? Has a list of limits or restrictions, almost as long as the list of movements, been established to allow this all to be taught in 25 lessons? Anyone with a little knowledge and some common sense should recognize this as possible but only with certain limits or restrictions.



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The question still remains, how will the dancers learn all of these movements in 25 lessons?

There is another product of this new list. It's called "confusion." Graduates of the new 'Square Dancing' level cannot dance at Mainstream level dances because they haven't been taught all the Mainstream movements. Graduates at Mainstream can't dance at the "Square Dancing" level dances because of the Plus calls. This is starting to sound an awful lot like 25 or 30 years ago when dancers in one area could not dance in another area because they didn't do the same movements. It seems to me that creating a new program where programs already exist is not the way to perpetuate and build the activity.

I also believe we are seeing another example of poor leadership. Why do I say "another"? Because I have seen leadership declining for several years. How many clubs are having problems finding someone to even run for a club office?

How many clubs hire a caller to teach a class and then tell the caller to teach a certain way? How many callers agree to do this because if they don't, the club will hire someone else who will? Callers are supposed to be leaders. Let them lead. Each movement has an established definition, voted and agreed upon by a majority of callers. Most also have styling notes, also voted and agreed upon by a majority of callers, establishing proper hand positions or skirt-work. Callers, teach the movements properly and teach styling with it. Then, for the benefit of the students, insist it be done properly in your classes and workshops by everyone, experienced dancers included. The students are confused enough trying to learn and remember how to do-sa-do. Why give the student two or three different ways to do the same movement while they're in the learning process?

It is wonderful that some Advanced dancers support Mainstream classes. I enjoy seeing that support. But, if you want

to see something that would be funny if it wasn't so sad, attend a class where the caller does not teach styling. In an ocean wave, the advanced dancer has the hands down in a handshake. The dancer taught a few years ago has the hands ready for a forearm hold. Someone was taught properly and has their hands up. And there stands the poor student trying to figure out what to do. Again, confused.

Ladies and gentlemen, I'm not saying that every definition or styling parameter is the easiest way or the best way or even the correct way, but it is the agreed upon way by the majority. Are we so self-centered that we'll do it our way regardless of what the majority thinks or how confused the new student may become?

While we're speaking of classes, how many Advanced clubs do you know that run Plus classes? I agree that most callers have to re-teach a lot of Mainstream and Plus movements, but it is still an Advanced class. Then, why are Plus clubs teaching Mainstream classes? Oh, we teach Mainstream classes, but when they graduate, we drop the level of the club so they can catch up. **RIGHT!!!** These new dancers have just been taught the Mainstream program in 25 to 30 lessons, if they're lucky. Now they're being pushed right into Plus. They're not really being allowed to learn and feel comfortable with what they've just been taught. More confusion on top of the confusion that already exists, creates frustration. It's frustration



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they don't need or want so they go bowling. And we stand around scratching our heads and asking why we're losing so many new dancers.

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lished lists alone. Leave the established definitions alone. Work on caller training. Work on teaching leadership skills. Do something besides trying to fix something that isn't broke.

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By Bob Van Antwerp

LEST WE NOT FORGET OUR NEW DANCER GRADUATES

1. Our new dancers probably have enjoyed class participation in the activity since they continued through graduation.

2. It is probably evident they enjoy moving to music and other dancer association or they would be another dropout.

3. They have surely found the activity offers a healthful exercise experience that meets their requirement.

4. They (for many) enjoy doing something where the husband/wife can participate as a couple.

5. They enjoy fellowship with other members who may be seeking the same outlet as they may be.

6. They will enjoy and should expect, politeness from the experienced dancers or club members.

7. Remember, the new graduates will make mistakes which is quite normal and quite frequently.

8. They will probably expect assistance in dance movements but will not approve of shoving assistance.

9. They will receive much satisfaction in something well done with other dancers in a square that has a successful completion.

10. They will naturally be looking towards acceptance by all club members.

11. They will need to achieve success gradually.

12. They will look forward to a sense of security in their dance execution.

13. They probably have found that square dancing is the act or art of moving to a measured step to the tempo of the music.

14. They have found a reason to get together in an activity that is physical, active and does not require an alcoholic beverage to succeed in an enjoyable evening of entertainment.

15. They have found that square dancing belongs to all ages who want to participate.

16. They will probably observe that their dress appearance is important to the activity.

17. They will naturally find that a physiological benefit occurring from square dancing is the increased music coordination and skills acquired.

18. They will find a basic desire for social recognition finds its outlet in square dancing.

19. They will regretfully realize that some dancers do not have the patience to experience their mistakes or will execute uncalled for dance movements, which may disturb and confuse them as they progress through their learning process.



*Jerry
Sleeman*

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20. They may determine that the instructional class they have just completed will, or could be the highlight of their short-termed dancing experience depending on their fellow club members.

21. They will need courtesies extended to them by all dancers with lots of encouragement, plus many hours of dance floor time.

22. Above all, members of a club should realize and accept the fact that

the club the graduate has selected to join should be pleased the graduate selected their club to join.

23. Last, but not least, they too at sometime during their square dance activities, will realize that the new graduates who are accepted in the club that they have selected, are the life and blood of the club and future classes. ✓

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So spring has sprung with flowers coloring
Our dreary years like rainbows while birds sing
In celebration of the same old story—
Birth and death, and birth again, not sorry
Though we know that birth means death again
For singing birds or dreaming, scheming men.
Now girls will blossom, too, like pretty flowers
And boys will yearn to demonstrate their powers,
The playthings of the brainless facts of life
That keep us going through all kinds of strife.
Two seasons give us pause for earnest thought—
Spring and fall, whose meanings we have sought
To justify the pains that most of us
Endure from birth to death, in-glorious.
Would I be willing to go through it all again?
Yes, but not add others to the span.



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NOTES

FROM A

VETERAN CALLER

by
Mac McCullar

How are callers selected to do the flip side of a record? It is very desirable to have a caller on the record who is well known nationally, or even world wide. People will buy the name. However, there are some problems connected to using a nationally known caller. First, most of them are tied into their own production company. If you are able to get a traveling caller, he (she) may be unable to come into a studio for the voice over-dub when you would like to have them, which creates logistic problems. Also, the producer likes to be in touch with his recording artist during the record release period, which is almost impossible with a traveling caller, because he (she) is always on the road.

Next we can select a regional caller who is not a full time caller, and has the time to make the record, or a local caller who can cut it, and by being on the record, and doing great, will then become well know.

Many callers write, send tapes, or call the producer and offer to pay their way onto a record. I could only guess how many of these there are. If you do send a tape, be sure the music is that of the label you are contacting, otherwise your tape will probably be ignored. Producers are taking a large financial chance when he decides what music to use, and which caller to use for the recording artist.

If the recorded music is good, it will overcome shortcomings of the callers on the flip side. I recall a particular caller from down Texas way (let's hear it for Texas) who was on a record and couldn't carry a tune in a bucket, but a great patter caller; the music was outstanding and the record became an instant best seller. Had you listened to the caller side only, no sale.

There are many records out with callers who are not singers and if the music is just so so, then no sale. We do eat a lot of records. The bottom line is, the producer has the final say or choice of recording artist.

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I'm Afraid, Jason Dean	BR 274
Travel On, Mark Turner	JPESP 328

Do we earn money? Only a few callers on records do, and a very small number of producers show a profit. Why are we into making records? I think most producers really enjoy the challenge and joy of a job well done. The callers on the flip side do this to become better known, as a matter of booking dates, and general business reasons. There are some callers who just want to get their name on a record to fill a niche in their ego, and to brag that "I am a recording artist." For me at Scope-Big Mac Records, it has been 27 great years of producing records, and this year I celebrate 40 years as a caller. I started at age 10?

If you are blessed with a good voice, don't mind putting time into the record business, and have that burning desire to make records, get in touch with a well known producer, and who knows, maybe another star is born.

Certainly I couldn't cover last month's and this month's subjects in detail, while keeping to space limitations, so I deliberately left out some things, so forgive me, and I will gladly answer any questions you may have. I am writing from my viewpoint only, other producers may use an altogether different format in their selection on music, caller, or production procedures.

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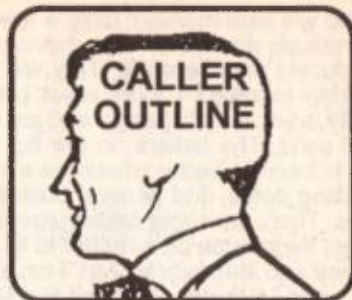


HAROLD AND LILL BAUSCH

FROM A NOTE ON A NAPKIN...TO SQUARE DANCE HISTORY

It started with a hand-written note on a napkin, and became 50 years of marriage, and 42 years of square dancing. It was November 11, 1942 at a small cafe in Schuyler, Nebraska, when Harold Bausch asked out "that pretty new waitress," Lillian Fendrick, by writing a note on a napkin. It obviously worked, because they were married on April 3, 1944. Harold was finishing his training as a Navy pilot, and was about to go overseas when the war ended. Harold and Lill settled in Harold's hometown, Leigh, Nebraska. Harold became a postal clerk, and eventually the postmaster, while Lill was busy taking care of their family, which ultimately included 5 children...Veronica, Janice, Philip, Christina and Deanna.

It was shortly after the birth of their fourth child that Harold and Lill began square dancing. That was in 1952, and about a year later, Harold started calling. It was a time when callers still used live musical accompaniment, but soon recorded music became the standard...and here's where Harold shines. The term square dance "caller" is more appropriately square dance "singer" when describing Harold. In his 42 years of square dancing, he's recorded 42 square dance records. Lill accompanies Harold to nearly every dance. She's always had a talent for round dancing, and now handles the job of selecting and cuing "the rounds."

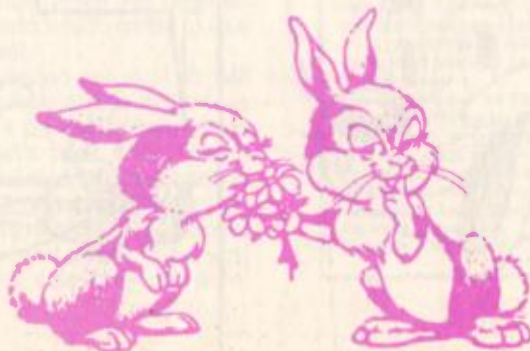


Together, Harold and Lill have had a tremendous impact on square dancing. Their square dance tours have included 48 states, plus Canada and Germany. They publish a small square dance newspaper on a monthly basis. They've started and served ten clubs over the years, often calling 25 nights a month. In the process, they've taught thousands of dancers. For nearly 30 years, they've conducted the annual "Dance-O-Rama" callers college, and helped encourage and train hundreds of callers.

It wasn't always fun and easy. The pressure of working days and nights caught up with Harold. When he was 40, he suffered a serious heart attack. He pulled through, and about 8 years later took an early retirement from the post office. That was in 1972, when the Bausch's moved to Fremont, and continued their major involvement with square dancing.

Harold and Lill now have 9 grandchildren, one great-grandchild, and more on the way. It's a fairly big family, but their square dance family is immeasurable. ✓

Submitted by Phil Bausch





by

Bill & Bobbie Davis

THE CASE FOR A SINGLE ENTRY PROGRAM

In our view, the main reason for a single-entry program is that it is a logical thing to do. In our November, 1993 article we reported on the frequency counts made at the National Square Dance Convention in June (of 1993). Recent letters indicate some confusion about the counts. Both the MS and the Plus halls were counted and analyzed separately. In the count no families were used; each identifiable separate command (or term) was counted. The total number of MS commands using no families is 130, and the total for Plus is 160. For example, Centers Run is carried as a different command from Boys Run.

In each venue about 6,300 commands were delivered over three days. In the MS venue 35 of the 130 commands were called once or less. In the Plus venue 39 of the 160 commands were called once

or less. Simple logic tells us that we have about 40 calls that are de facto dead-wood. They are out of use. Now, some may argue that this is the fault of the callers or the venue or whatever. However, the fact is that a very respectable square dance that will entertain the typical dancer can be called without using these calls (terms). Furthermore, if we eliminated calls that were used less than 0.05% or even 0.1% of the time, most callers could generate a very enjoyable dance. The dancers would not know the difference.

How many calls should there be in the entry program? Most agree that the entry program should take about 6 months to teach. In the Santa Clara Valley, where all open dances are the full Plus level, we have a series of dances in August in which we want the classes that start in

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January to participate. Thus, we set the level of those dances at what amounts to the six month level. We teach according to the six month level. We teach according to our LIST, which is a teaching order that includes the full Plus Program and is based on the frequency of use of the calls. Typically, the level of the special August dance is at call number 84 (Relay the Deucey this year). Thus, our best guess at the number of calls that ought to be in an entry level program that should take about 6 months is about **84 calls - no families.**

These August dances seem just like regular open dances. Dancers have a great time. There is real hands-on experience here.

So how about a single entry program? It makes a lot of sense from a logistics point of view. The National and other conventions could have a single, main venue. It would be where the bulk of the dancers dance. It would be what is now

called soft Plus. What calls should it have in it?

The analysis of the Plus venue at the National, shows that 95 calls were used 0.01% of the time or more over the three day span. So our vote is that the national level should have somewhere between 84 and 95 calls - no families.

If such a single dance program were adopted, what would be the ramifications to the current Plus and MS programs? The only impact on Plus would be the complete disappearance of calls they rarely hear anyway. MS dancers would have to learn many of the Plus calls. They could learn these calls instead of Quarterly Selections. However, there would be about 45 low frequency MS commands (out of the 130) they would not have to learn. What if it took two years? Would the effort be worth it to get a single program?

Great idea! Who is going to bell the cat? ✓

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FEEDBACK

RE: Line of Fire by Roy Gotta, February, 1994, page 10

Okay, let's cut to the chase about gays in square dancing. This could also apply to the other minorities mentioned. The objection to dancing with any vocal minority is not an objection to the distinguishing characteristics that sets that minority apart. The objection is to the flaunting, taunting and rudeness that some of these individuals seem to feel they must exhibit concerning their minority orientation.

Of course homosexuals have been square dancing with heterosexuals, probably from the very beginning, and heterosexuals never knew the difference. And that, Mr. Gotta (and ladies and gentleman in square dancing) is precisely the point! We didn't know the difference because the difference was not being flaunted in our faces.

A square dance is not a political platform from which to launch your particular social or political agenda. There is history and tradition in square dancing, and there are rules and codes of dress and conduct. We don't allow drunk people to impose their "rules" on us. If we define "Friendship Set to Music" in terms of every special interest group out there being allowed to demand we accept all their friends, rules and music without regard for our own, then square dancing is doomed. Mr. Gotta needs to review the 10 Commandments of Square Dancing and be reminded that they apply to the minorities as well as to the majority.

Happy square dancing,

Larry L. Dunn, D.D.S.
Waycross, GA

I am another person who wants to put in my two cents worth about dancer retention. And in doing so, I will quote from Betsy Gotta's article in the February, 1994 ASD where she says, "I have always felt that class members were square dancers from their first commitment to learn." Betsy, I agree with you 100%.

Who's idea was it that a person had to be a Plus dancer before he/she would be considered a Square Dancer? I don't know about you, but I felt like I was a square dancer from the day I went to my first lesson. I was a club member from Day One. There was none of this "When you graduate..." or "When you know Plus..." stuff. I was a part of the club, and I felt like it!

I danced with the Toronto & District (T & D) Square and Round Dance Association, and Basic dancers had open dances available to them to attend beginning in January of a September through April square dance year. (Ottawa, where I dance now, has a similar set up.) It didn't matter that we took a full session

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(32 weeks) to learn Basics, and another full session to learn Mainstream. We were under no pressure to get to Plus, and we had plenty of open dances to go to before we ever got to Plus.

T & D's annual Convention (in Hamilton, Ontario, May 12-14 this year) has a dance hall for Basic dancers! How many American associations can boast the same?

I truly believe that the answer to dancer retention is to make them feel like they belong - at the level they are, not the level they will one day be - from Day One of lessons!

Sincerely,

*Wendy VanderMeulen,
Rockland, Ontario, Canada*



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(Anything) and spread
Chase right

Coordinate

Crossfire

Diamond circulate

Dixie grand

Explode family

a. waves

b. and anything

Extend

Flip the diamond

Follow your neighbor

Grand swing thru

Linear cycle (waves
only)

Load the boat

Peel family

a. Peel Off

b. Peel the top

Ping pong circulate

Relay the deucey

Remake the thar

Single circle to a wave

Spin chain and

exchange the gears

Spin chain the gears

Teacup chain

3/4 tag the line

Track two

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Triple trade

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 EGG ON FACE
 EGG SHAPED
 FRESH
 GRADE A
 LAID AN EGG
 OVUM
 SANDWICH
 WALK ON EGGS
 YELLOW

BIRD
 BROWN
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DATELINE

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0401-ILLINOIS-46th Annual Jamboree Greater St. Louis Folk and Square Dance Federation Festival of Colors, April 1,2, 1994. Belle-Clair Exposition Hall, St. Clair Fairgrounds, 200 So. Belt East (IL. RT. 13) Belleville, IL. W.Driver, T.Roper, E.Sheffield, Jr. R/D cuers L.& P. Wacker. Contact F.& J.Keeser, 17 Cranbrook Drive, Belleville, IL 62223-6131, (618)234-7512.

0401-AUSTRALIA-Northern Rivers Easter Fest. April 1-4, 1994. Lismore City Hall. B.& M. McHardy, J. Dean, W. Flannery. Contact Wilma at (066)62-6647

0408-KENTUCKY-Derby City C/W Dance Championships, April 8,9,10,1994. Dance Of The roses, Louisville, KY. Contact R. Drollinger (812)282-4651

0408-ARKANSAS-Jamboree, April 8,9,10,1994. Pine Bluff Convention Center, Pine Bluff, Arkansas. Callers and cuers various. Contact W&S Parsons, P.O. Box 23242 Oklahoma City, OK 73123 (405)721-5811.

0408-CALIFORNIA-15th Annual Pear Blossom Square Dance Fest. April 8-9, 1994. Lake County Fairgrounds, Lakeport, CA. J.Saltel, N.Bliss, J.Murtha. R/D P&L Croisant. Contact M.& B. Chirco, P.O. Box 684, Kelseyville, CA 95451 (707)277-7629.

0408-IOWA-Iowa State Convention, April 8,9, 1994. Dubuque, Iowa. No contact provided to us.

0408-KENTUCKY-34th Derby City SQ Dance Fest. April 8,9,10, 1994. Kentucky Fair & Exposition Center, Louisville, KY. SQs J.Jestin, S.Kopman, E.sheffield, M.Turner, RDs P&J Lefeavers. Contact J&P Worcklage, 3252 Ellis Way, Louisville, KY 40220, (502)452-9273

0408-NORTH CAROLINA-Spring Dance Weekend, April 8-10, 1994. John C. Campbell Folk School, Brasstown, NC. B. Foster. Contact B. Dalsemer (800)365-5724.

0408-INDIANA-Weekend at Potawatomi Inn, Angola, Indiana. April 8,9,10,1994. R. Allison, J.Sleeman & Millers.

0408-IOWA-32nd Iowa State Sq & Rnd Dance Convention, Julien Inn, Clarion Hotel, Five Falgs Civic Center, Dubuque, Iowa, April 8&9, 1994. Contact Richard & Sandra Hyman, 954 Patricia Ann Dr., Dubuque, Iowa 52003-8536 (319)556-7275.

0408-MARYLAND-Norm Poisson C-1 Weekend with star tips plus Sunday afternoon C-2 session, April 8-10, 1994, Baltimore, Maryland area. Contact Gary & Lennie Rodoff, 9105 Sandra Court, Randallstown, MD 21133 (410)566-4253 or Cliff & Marlene Books, 5903 Mt. Eagle Dr. #415, Alexandria, VA 22303 (703)960-4611.

0408-CALIFORNIA-Western Slope 13th Annual Camp & Dance Weekend, Amador County Fairgrounds, Plymouth, California, April 8&9, 1994. Callers C.Sipe, S.Scott, J.Treleaven, B.Beller, R.Dibble, K.Reid.

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0408-CALIFORNIA-13th Annual PACE Nor-Cal Spectacular, Dunfey San Mateo Hotel, 1770 South Amphlett Blvd., San Mateo, California, April 8-10, 1994. Featuring S. Bryant, A. Uebelacker, R. Howell, D. Wilson. Contact Paul Frederick (408)248-4757 or Feri Finkelstein (415)949-4355.

0411-MEXICO-Round Dance Fiesta, Puerto Vallarta, Mexico, April 11 - 17, 1994. Dance level phases 4,5&6. Cuers L. & B. Easterday, R. & J. Collipi, B. & M. Moore, C. & N. Esqueda, P. & B. Barton. Contact D & S Marketing, Inc., 8619 Reseda Blvd. #202, Northridge, CA 91324. Phone (818)885-7092 or FAX (818)885-7098.

Deadline Feb.

0415-CALIFORNIA-Dance Of The Roses, April 15,16,17, 1994. Pasadena Convention Center, 300 E. Green Street, Pasadena, CA. Callers & RD Cuers various. Contact D&J Standley, P.O.Box 4612, Riverside, CA 92514.

0415-NEW YORK-32nd Annual Sq & Rnd Dance Plus Country Western Dancing, Clinton Central Schools, Chenango Avenue, Clinton, New York, April 15&16, 1994. Callers C. Brodeur, L. Dunn, D. Hass, T. Miller, B. Stern. RD leaders B. & J. Saintry, D. Seymour, B. & N. Slomcenski. Two stepping/line dance leaders J. & D. Arkerson. Contact Barbara & Barney Gibbons, 10 Cheyenne Crescent, Whitesboro, NY 13492.

0415-TENNESSEE-11th Annual Spring in the Smokies, Riverside Motor Lodge, Gatlinburg, Tennessee, April 15&16, 1994. Callers D. Allison, L. Johnson, A. McGee. Rounds J. Allison. Contact LaVerne McGee (803)226-2834.

0422-UTAH-Spring Break '94, Glendale Community Sch, Salt Lake City. April 22-23, 1994. T. Oxendine, J. Pladdys, S. & J. Storm. Contact: Pat maltsberger (801)569-8843.

0422-CONNECTICUT-36th New England SQ & RD Convention, Crosby High, Waterbury, CT, April 22,23, 1994. Callers & Cuers various. Contact H. Katten, 205 West Walk, West Haven, CT. 06516

0422-MISSOURI-14th Annual Roadrunner Romp, Advanced Weekend, April 22,23,1994. Carthage Memorial Hall, Carthage, MO. R. Dougherty, J. Preston. Contact B. Johnson, 1808 Wynwood Dr. Carthage, MO. 64836 (417)358-2552

0422-SOUTH CAROLINA-Annual So. Carolina Educational Retreat, at New Heritage USA, 3000 Heritage Parkway, Fort Mill, South Carolina 29715 April 22,23,24, 1994. Callers various. Contact J. & P. Seagraves, USDA Firectors of Information, 8913 Seaton Dr., Huntsville, AL. 35802 (205)881-6044.

0422-UTAH-Spring Break '94, Glendale Community School, Salt Lake City, Utah, April 22&23, 1994. Callers T. Oxendine & J. Pladdys. Rounds by S. & J. Storm. Contact Pat Maltberger, 9306 S. Judd Lane, West Jordan, Utah 84088 (801)569-8843.

0422-TEXAS-The Texas Thangamajig, Waco Convention Center, Waco, Texas, April 22-24, 1994. S. Bryant, V. Ceder, B. Clasper, B. Rubright, D. Wilson. Contact Ken & Irene Gray, 3930 Sierra Dr., Austin, TX 78731 (512)345-0057.

0422-CALIFORNIA-Royal Rendezvous, King City Fairgrounds, King City, California, April 22-24, 1994. Featuring G. Carnes, B. Davis, H. Fleeman, K. Garvey, K. Kenmille, H. Wolfson. Rounds C. &

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0423-NEBRASKA-25th Annual Spring Fest. April 23,24,1994. Gothenburg, NE. Community Bldg. 1415 Ave. I. Caller, D&V Tenant, Cuers T&S Vandeventer. Contact B.& J. Lauer, Rt I Box 17-B, Gothenburg, NE. 69138 (308)537-2786

0427-FLORIDA-41st Florida State SQ & RD Conv. May 27,28,29,1994. Lakeland Civic Center, Lakeland, FL. Callers & Cuers: various. Contact Roy & Doris Anderson, Rte 5, Box 1853-A, Palatka, FL. 32177

0429-NEVADA-47th Silver State SQ & RD Fest. April 29,30, May 1, 1994. Reno-Sparks Convention Center.Callers and cuers various. Contact Sil at (702)322-0027 or Bob at (702)359-1250

0429-NEW JERSEY-10TH Annual Delaware Valley Fed. Wildwood Weekend, April 29,30, & May 1, 1994. Convention Hall, Wildwood, New Jersey. W.McDonald, B.Harrison, R.& A. Lock. Contact B&E Williams, 2159 Palmino Dr., Warrington, PA.18976 - (215)343-2969

0429-MISSISSIPPI-6th Annual Tupelo Sq. Trace Fest. April 29,30,1994. ICC Campus, Tupelo, MS. A.Petere, R/D M&K White. Contact Tupelo Squares, P.O. Box 976, Tupelo, MS (601)844-1967

0429-TENNESSEE-Music City SQ Dance Fest. April 29,30, 1994. Boyd Garrett Center, Woodbine Cumberland Presbyterian Church, 3016 Nolensville Rd. J.Story, T.Ozendine. RD B&G Pinkston. Pre-registration only. Contact R&B Young, 213 Wauford Dr., Nashville, TN 37211 (615)834-2238 or (615)822-1286.

0429-HAWAII-NO KA OI Dance Festival, April 29-30, May 1, Up Country Rec Center, Pukalani, Maui, HI. B.Peters, J.McNanee. Contact: Steve Strong, 910 Wainee St., Lahaina, HI 96761 (808)661-7400

0429-WEST VIRGINIA-4th Annual Dance Weekend, April 29,30, 1994. Pipestem State Resort Park, West Virginia. Squares B.Helms, B.Hartsell. RDs by D&L Hichman. Contact L. Hichman, 2336 Pine Forest Dr., Gastonia, NC28056. (704)824-2821

0429-NEW JERSEY-10th Annual Delaware Valley Federation Wildwood Weekend, April 29,30 & May 1, 1994, Convention Hall on the Boardwalk, Wildwood, New Jersey. Contact Bob & Ellen Williams, 2159 Palmino Dr., Warrington, PA 18976 (215)343-2969.

0429-NEVADA-47th Silver State Sq & Rnd Dance Festival, Reno-Sparks Convention Center, Nevada, April 29,30, & May 1, 1994. All levels of dancing, Round, Clogging, CW, after party. Contact Sheryl Carrick, PO Box 7413, Reno, NV 89510 (702)673-2547.

0501-GEORGIA-DBD Advanced Week, [No Prisoners Takes] C1 * tips. May 1 thru 6, 1994. D.Wilson, R. Silver. Contact Copecrest Square Dance Resort, P.O. Box 129, Dillard, Georgia 30537 (706)746-2134.

0505-FLORIDA-Ranch House Roundup, Panama City Beach, Florida, May 5&6, 1994. T.Oxendine, B.Terrel, D.McMillan, J & M.Raye. Order tickets early, PO Box 5336, Decatur, Alabama 35601. No contact person provided.

0506-MARYLAND-2nd Annual Square & Round Dance Conv. May 6&7, 1994. Convention Center, 4001 Philadelphia Ave. Ocean City, MD. Various callers. Contact Harden, 6802 Parsons Ave. Baltimore, MD 21027. (410)483-2226 or (410)661-8443. Pre-registration required.M.S. thru Adv. RD/City West.

0506-WASHINGTON-Apple Blossom Weekend, May 6,7,8,1994. SQs D.Cochrane, W. Sewell, RDs B. Berka. Contact (509)662-0765 or (509)663-4491.

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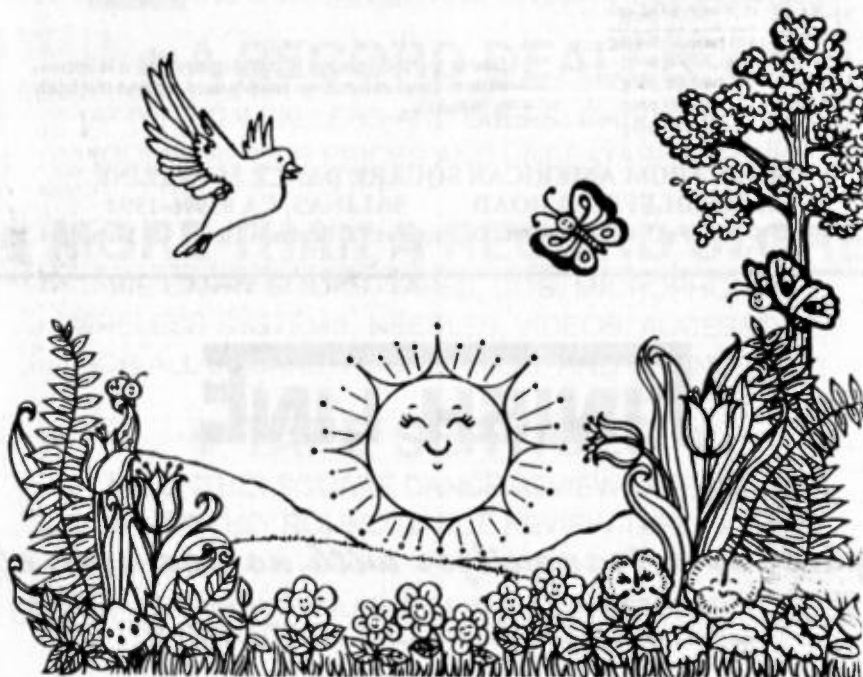
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